

THE CANADIAN FILM DIGEST

May (including April) 1974

Serving the Canadian Film Industry since 1915

35¢

Why is this man smiling?



See page 3

CCFM meet:
optimism?

Canada's
Cannes plans

Chalmers Adams on Feature Financing: The Property

Columbia
makes deal

Concessionaires
gather

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UNIVERSAL PICTURES
(CANADA)**

April-May 1974

THE CANADIAN FILM DIGEST

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Columbia sets deal with Astral move on May 20

On Friday, May 3rd, late at night, the Columbia-Astral deal became official as it was signed at that time. Effective May 17, Columbia Pictures has hired Astral Films to perform administrative work and do much of the booking.

A letter was sent to all employees announcing two weeks' notice effective on Friday, May 17. On the following Monday the new arrangement begins.

This scheme has been in the works since last Fall. Negotiations have been going on since the winter, and were finalized last Friday (3rd).

Under the agreement, Columbia personnel will occupy space in the Astral Building on Davenport Road in Toronto. Site will serve as Columbia's head office. Across the country Astral offices will perform Columbia work, and the Astral head office will handle much of Columbia's daily work load. The move is intended specifically to save money, trim down, and increase efficiency.

Columbia Pictures in Canada is a division of Columbia's U.S. head office. Canadian general manager Harvey Harnick will remain in charge. Columbia booking with the major circuits will be handled by Harnick, while independents and 16 mm activity will be handled by Astral. Astral will also do billing, collection, shipping, etc. for Columbia.

Columbia will retain all exchange licenses, and all business involving Columbia will be under the Columbia name and license. Paper will retain Columbia letterhead.

Six people are accompanying Harnick to the new quarters, including Dutch Levitt and Sandra Abrams. All others, including Publicity head Maureen O'Donnell, have been let go. Some, such as O'Donnell, were offered positions in other Columbia regional offices.

Hilda Cunningham will handle publicity and advertising for Columbia. Her efforts on Columbia's behalf, as well as any other Astral may perform, are subject to final approval by Columbia.

Essentially what the arrangement is, is that Astral will be doing much of Columbia's work, for a fee. This arrangement is unlike the one made between Bellevue Film Distributors and Twentieth Century-Fox, wherein Bellevue became distributor of Fox product in an agency-like setup.

Columbia's financial woes have been well publicized, and rumours were rampant that the company would close down completely. Adding fuel was the obvious dearth of product for the summer, due to the recently installed new management's cancellation of projects.

The company quickly picked up several properties for distribution, such as Buster and Billie, and added a full roster of new productions which should be entering the market in force by late Fall. Steps are being taken to speed up their arrival, too: The Odessa File is being readied for Summer release.

Retrenchment was obviously necessary in view of recent poor years and a huge accumulation of debt. The new management seems to be in tune with what has been the key to the other major companies' health in the past two years: using talent properly. So with some penny-pinching here and there, Columbia will undoubtedly weather the storm.

The Columbia head office building on Carlton Street is for sale and is currently being bid upon.

Duddy has gala opening; shows great box office results



Author Mordecai Richler (left) and director Ted Kotcheff at the gala opening.

If you want to find smiles on Canadian feature-makers' faces, look at those belonging to people involved in The Apprenticeship of Duddy Kravitz. The film has scored triumphant opening grosses at the box office.

When it opened, Duddy was booked into only two theatres: the Towne in Toronto and Place Ville Marie in Montreal. Then it took off and bookings all across the country have been added, right up to the end of June. Even smaller centres will get to see the pic. (Of course Cannes Festival people won't; it's been withdrawn after the fracas over whether it would remain the official Canadian entry. Now it won't be shown at all.)

April 12th saw the pic open in the above two theatres. At the Towne the first week saw \$28,487 taken in, with an opening Friday of \$5,692 and just slightly less on Saturday. The second week dropped to \$23,630 because of Easter, but since then it has picked up again. And another Metro theatre was added to the line-up after two weeks.

In Montreal's Place Ville Marie almost the same pattern became evident: \$27,781 the first week and \$24,725 the second week. But in spite of an Easter drop as in all theatres, the Sunday of the second week broke the house record, even after the slower Saturday. And the film continues to build.

Additional bookings were quickly added. On April 26th Ottawa's Place de Ville and the Jackson Square in Hamilton were added. The take after this weekend was up to \$145,000.

Friday May 3rd saw the Westmount in Edmonton and the Calgary Place in Calgary added. On May 10th the Northstar in Winnipeg and Downtown in Vancouver will join the list.

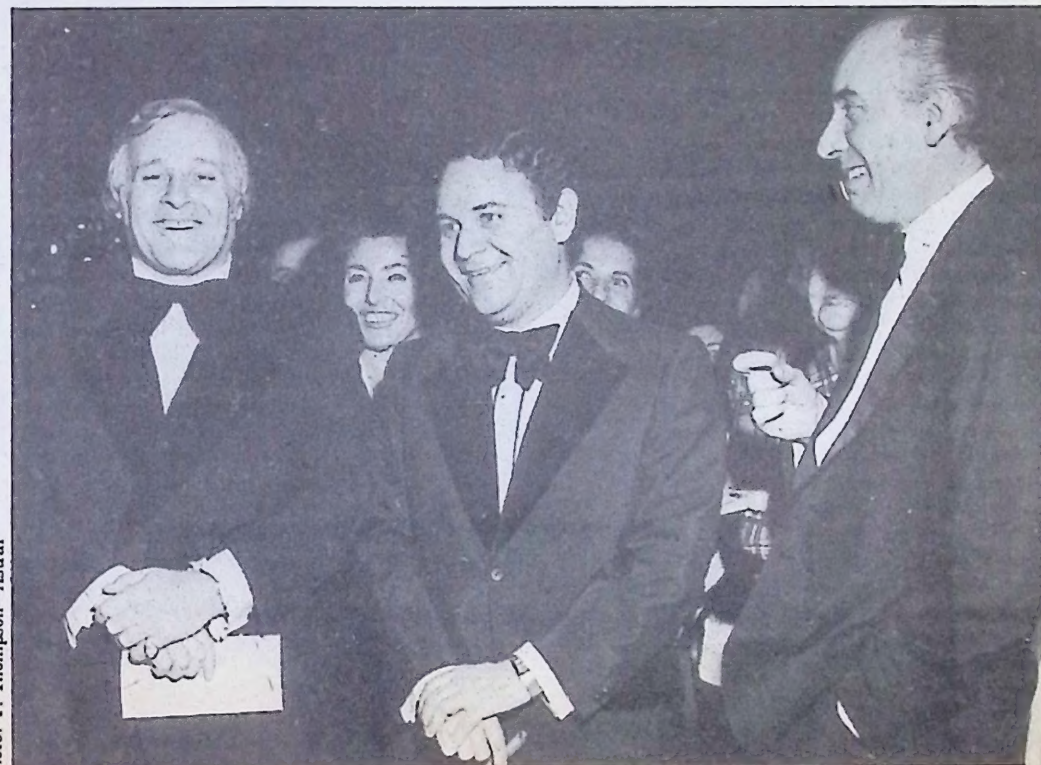
Toronto Star calls for increased feature aid

The Toronto Star, the largest circulation newspaper in Canada, has advocated in an editorial that the feature industry receive more grants and that the CFDC should direct more of its energy into influencing distribution and television co-operation.

At the same time the Star said that using the tax loophole — in effect opening it again — would be wrong. Grants are a better way.

The editorial concluded that the "Canadian feature film industry is surely worth supporting until it can stand on its own feet." It applauded the suggestion from the Commons Committee on Broadcasting, Film and Assistance to the Arts, given in hearings on April 25th, that the Council of Canadian Filmmakers and the CFDC get together to make proposals to the government.

The editorial appeared on April 30th as I completed this issue, so no reaction has been registered yet.



Astral head Harold Greenberg (left), executive producer Gerald Schneider and producer John Kemeny (right) are justifiably pleased at the special opening.

On May 17th Windsor, Oshawa and Regina are scheduled. And May 24th will see Saskatoon, St. John, and Fredericton screenings. Halifax and Kingston will join May 31st. Then it's on into smaller centres through June.

People are definitely talking about the picture on the street. The public is reacting to it and telling their friends, the only real way to have a box office success. Let's cross our fingers and hope; a film made with such artistic wealth and dedication that pulls through at the box office is exactly what the industry needs right now.

The gala opening of the movie, in Montreal on April 11th, was indeed gala. Sponsored by a charity called ORT, it was a one hundred dollar a seat evening, under the patronage of the Secretary of State and the Quebec premiere. And both Hugh Faulkner and Robert Bourassa were there, among other notables. Even camera-shy author Mordecai Richler was present.

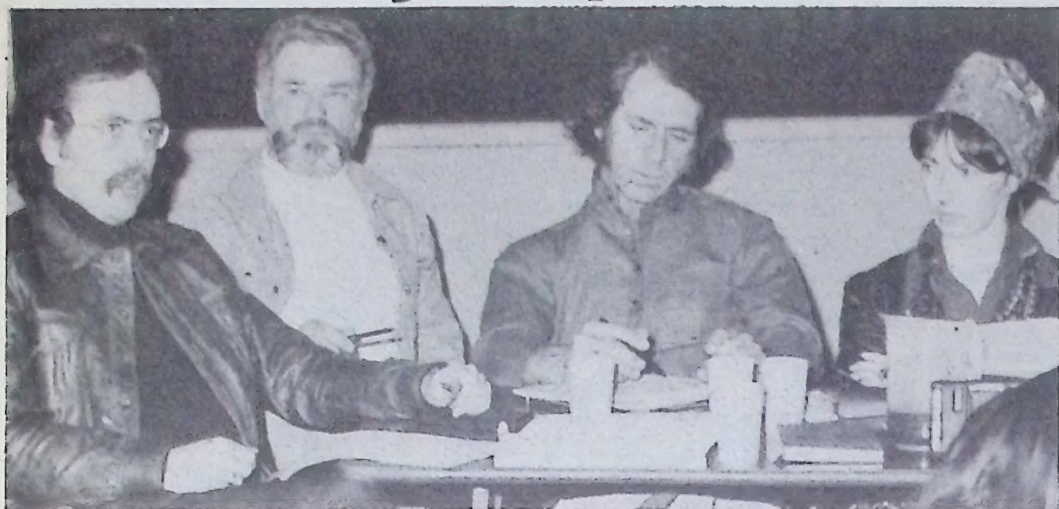
Earlier in the day a luncheon was held. And after the evening party, members of the cast, all of whom were there for the festivities, met at Richler's house for a private celebration.



Astral Bellevue-Pathe head Harold Greenberg greets star Richard Dreyfuss.

**Attention subscribers,
readers, fans:
This issue includes
the April issue
Due to the mail strike,
we postponed publication
So you have a packed
May issue of the Digest**

CCFM annual meet conveys optimism



Some of the executive: (left to right) Kirwan Cox, Ted Post, Richard Leiterman, Sandra Gathercole.

The Council of Canadian Filmmakers held its first annual meeting on April 28th, and despite no concrete news about success in their various activities vis-a-vis government, the executive gave a distinct impression of optimism about current and future situations in the Canadian Film Industry.

Set up last year by a founding group of people from all segments of the industry, the Council has grown and made its presence very strongly felt, especially in government circles. It has been asked to comment on the Bassett report (now shelved), appear before the Commons Committee on Broadcasting, and has made forceful presentations to the CRTC and other bodies.

Made up of about three hundred individual members and group memberships totaling about 4,700, the Council is run by an executive committee with reps from all of the segments of the membership. Groups include ACTRA, The Canadian Film Editors Guild, The Canadian Society of Cinematographers, The Directors' Guild, IATSE 644c, IATSE 873, NABET 700, Societe General du Cinema et Television (ONF), and the Toronto Filmmakers Co-op.

The numbers were sparse at the New Yorker Theatre in Toronto as the general meeting took place, possibly because of mail disorders. But the crowd was enthusiastic, and discussion carried on until the time arranged with owner Bennet Fode had been long over-used. Executive members present were Kirwan Cox, Ken Post, Richard Leiterman, Sandra Gathercole, Peter Pearson, Robin Spry, Jack Gray, Agi Kiss, Ron Kelly, and John Board.

Gray began the meeting by summarizing the last one, in June of 1973. Chairman Peter Pearson then gave his report. He summarized CCFM activities since last June, and indicated the direction the Council had taken in regard to its purpose. "We tried to find political solutions for the problems," he said. "We worked on the CBC, and the Canadian Filmmakers' series is an immediate result. At the CBC hearings held by the CRTC, we scored a singular victory. Juneau urged a strong role in features, whether

plans to develop ten to sixteen new directors, and Don Macpherson implies that the CBC will participate in features. Pearson emphasized that the role of the CBC should be only in distribution if the low budget projects are involved. Using their own people in production doesn't help the industry.

Agi Kiss then put in the only really pessimistic comment of the day. She said, "Other reports I hear are the opposite. Everything about features has been given up for five years, and emphasis will be on developing people and projects on the CBC."

Sandra Gathercole and Kirwan Cox said they felt optimistic about things in general.

Jack Gray gave the treasurer's report. He said the bank balance stands at \$1,500, and that income sources have been \$3,300 from dues, a Canada Council \$5,000 travel grant and a \$2,000 research grant from the Ontario Arts Council.

Gray said that no budget had been officially set up; they just spend wisely. Hopefully, a paid executive secretary can be hired in the near future, especially to facilitate communication. Whereupon the discussion turned to the desirability of having a regular newsletter. All agreed that such an organ should be set up, and the executive said that the matter would be looked into.

Next item of business was the election of representatives from the individual members. Seven were chosen out of eleven nominees. New reps are Richard Leiterman, Don Shebib, Kirwan Cox, Agi Kiss, Ken Post, Pen Densham, Robert Linnell. As Linnell is from Vancouver, John Board was chosen to act as an alternate if Linnell is unavailable for meetings.

Richard Leiterman gave the inter-union committee report next. His premise was that while not all goals had been reached, steps forward had been taken. "It was interesting that everyone, IATSE, NABET, and non-affiliates were all in one room. A good dialogue took place. The unions have agreed to an open-door policy whereby applications are dealt with through a non-partial trade test.

"Unions are realizing that the industry is changing, and that therefore constitutions must change. No more is U.S. drafting acceptable. We need a new influx of members who are interested in changing things. Hopefully IA 644 will be locally autonomous by next year, and it's because of new members. A third union can't help — we should affiliate because otherwise we can't get anywhere.

"Mixed crews can't be allowed under present constitutions, only with OECA can union and non-affiliates work together. And at the moment none of the advances apply to the west coast. The unions in the west should be included."

Since the CCFM had been asked by the Commons Committee to formulate some proposals together with the CFDC, Pearson brought up a draft of recommendations he planned to send to the CFDC the next day. The draft, in rough form only, called for a quota of 10 per cent per year building to 25 per cent per year within ten years; revised taxation; additional CFDC activity as outlined in the Winnipeg Manifesto, i.e. fully publically financed features and the two-type industry; an increase in the withholding tax from 10 to 15 per cent; no CFDC primary financing in TV (because other CFDC activity might be restricted); a statement that the U.S. distributors stop calling the Canadian market part of their 'domestic' market; and a statement that filmmaking is a high financial risk activity, and a highly significant social and cultural activity, and therefore investors must be treated properly.

The consensus was favorable to the outline, after some discussion about details. The meeting adjourned.

The CCFM has engaged an answering service. The number is (416) 869-0716.



Head of the Inter-Union committee Richard Leiterman gives his report.

in financing or showing. He asked for twelve feature premieres per year, and said the CBC should use its purchasing power when buying foreign films to influence international distribution of Canadian films.

"This statement shows the effects of collective action," He termed the Winnipeg Manifesto the first point of really articulating a feature film policy. After describing the appearance by himself and Kirwan Cox before the Commons Committee on Broadcasting, Film, and Assistance to the Arts, Pearson said he felt the industry is on the verge of a major breakthrough.

The British Columbia Film Co-op is on the point of joining the CCFM, whose membership is sorely deficient from out west. The Winnipeg Film Symposium to which the CCFM sent delegates, certainly helped, because the CCFM must become more of a national body. He continued that talks with John Hirsch, new drama head at the CBC, indicates that film will play a major role in CBC programming. Hirsch

Market Report

ENTERTAINMENT STOCKS

STOCK	CLOSE MAR. 1	CLOSE APR. 17	NET CHG.	HIGH 73-74	LOW 73-74
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TORONTO STOCK EXCHANGE

All Can	3.45	2.95	-.50	3.65	2.85
Baton	4.90	4.85	-.05	7 1/2	4.50
Bushnell	8 1/4	8 1/4	—	9	7 3/4
Canadian Cable Systems	16 1/2	13 1/2	-.3	18 3/4	13 1/2
CFCN	7 1/4	6 1/8	-.1 1/8	8	6
CHUM B	8 3/8	8 7/8	+ 1/4	9 5/8	7 7/8
IWC Industries Ltd.	2.15	1.75	-.40	2.50	1.60
Maclean-Hunter Cable	12	11 3/4	-.1 1/4	12 3/4	11 1/2
Premier Cable	9	9	—	10	8 1/2
Q Broadcasting	3.60	3.00	-.60	3.75	3.00
Rank Organization	6 1/4	6	-.1 1/4	7 5/8	5 5/8
Selkirk A	13 3/8	12 1/2	-.1 1/8	14 1/2	12 1/4
Standard Broadcasting	8 1/2	8	-.1 1/2	10 5/8	7 1/2
Western Broadcasting	12 1/8	10	-.2 1/2	12 1/8	10

MONTREAL STOCK EXCHANGE

Astral	1.30	1.30	—	1.70	1.10
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NEW YORK STOCK EXCHANGE

Columbia Pictures	3 3/8	2 7/8	-.1 1/2	4 3/4	2 5/8
Walt Disney	43 5/8	45 7/8	+2 1/4	54 1/2	35 1/8
Gulf & Western	25 5/8	26 3/4	+1 1/8	29 1/8	22 3/8
Lowe's	19 7/8	20 1/8	+ 1/4	23 1/4	17
MCA	24 1/4	24 1/4	—	25	19 1/4
Metromedia	8 1/4	8	-.1 1/4	10 5/8	7 3/4
MGM	13 1/4	12 3/4	-.1 1/2	15 5/8	9 1/4
Transamerica	9 3/4	8 1/2	-.1 1/4	10 3/8	8 1/2
20th-Fox	8 7/8	8 1/8	-.3 1/8	9 1/8	5 1/4
Warner Communications	17	13 1/2	-3 1/2	18 1/2	9 5/8

AMERICAN STOCK EXCHANGE

Allied Artists	3 1/8	3	-.1 1/8	4 1/8	2 7/8
Cinerama	1 1/8	1	-.1 1/8	1 1/4	1
Filmways	5	4	-1	6	3 3/8
General Cinema	12 3/8	9 3/8	-2 3/4	14	9 1/2

On the Move!

Very



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Directors' Guild ups A.D. rate, seeks to admit designers

The Directors' Guild of Canada held its annual meeting on April 25th at Toronto's Film House, and elected a new executive, raised the A.D. rate structure and initiated proceedings to admit art directors and production designers to the group.

The new executive is comprised of re-elected president Peter Pearson, first vice-president Don Wilder, second vice-president John Board, Treasurer John Eckert, secretary Sam Jephcott, and national executive secretary Evelyn McCartney.

Board members are Bob Schultz, Al Waxman, Julius Kohani, Christopher Chapman, Al Emid, Ray Arsenault. Regional representatives are Robert Linnell (West), Munroe Scott (Ottawa), Charles Braive (Quebec).

The meeting, which lasted from 6:30 to 1:00 a.m., saw the first raise in six years in the A.D. category rate structure for commercials and features. Also approved by the body was a request on the part of production designers and art directors that they be admitted to the Directors' Guild as a classification. The artists made the request originally last year, but only this year was it accepted. As a constitutional amendment was required, discussing the move took place at the annual meeting when everyone was

present.

Since the Directors do not want to union-raid, honourable withdrawal by the designers from IATSE is necessary. Up to this point the Directors have approved admitting them, but terms of reference still have to be established. The designers initiated the proceedings because they felt separate from the rest of the crew since they are hired by the director, not the producer.

President Peter Pearson reported on various political activities during the past year. His activities have occurred as Directors' Guild President, and since he represents the Guild on the Council of Canadian Filmmakers and is chairman of the council, he also referred to activities by that group.

Plans were announced regarding an appearance before the CRTC in their Canadian contents hearings. The Guild takes the position that 80 percent is useless. Neither fish nor fowl, such an arrangement is also unpoliceable. Better to have all or nothing.

The Guild has shown spectacular growth during the past two years. The total number of members has increased by over one hundred to only a few shy of three hundred. And applications are pending for more at the moment.

Domestic Notes

People, Places and Events from Across Canada

Production: Vision IV-August Films' *Black Christmas* has completed shooting in Toronto. The \$600,000 feature was shot on locations in the city, and provided work for many actors as well as production people. The thriller has Findlay Quinn as executive producer, Dick Schouten as associate producer, Gerry Arbeid as co-producer, and Robert Clarke as producer and director. Script is by Roy Moore. Production manager is David Robertson, first A.D. is Tony Thatcher, Bill Morgan handled make-up, cinematographer was Reg Morris, and Carl Zittre will do the music. Cast included Keir Dullea, Margot Kidder, Olivia Hussey, John Saxon, Michael Rapport, Lynne Griffin, Pam Barney, Art Hindle, James Edmond, Les Carlson, Andrea Martin, and Doug McGrath

CFDC low budget efforts seem to be the only other English language features going these days, but there's some of them. John Palmer will direct *Me for Muddy York* Productions, based on the play by Martin Kinch Peter Bryant will direct and Dave Tompkins produce *The Supreme Kid* Don Hague will produce and Patrick Loubert direct the *Adventures of Johnny Canuck* for Filmarts

Claude Jutra's film is definitely postponed, apparently because original backers didn't want him to play lead and he insisted Ron Kelly says the CTV feature effort has been postponed because of lack of suitable scripts The same trend is even occurring in Quebec.

Meanwhile more Canadian features are getting theatrical runs. At the beginning of May Trevor Wallace's *Christine* opened in Toronto, and May Toronto dates have been set for Sunday in the Country, *A Quiet Day in Belfast*, and *Alien Thunder* Vancouver reports Montreal Main in a strong first week at the City Nights. Run there is four weeks

.... In Vancouver too *Christine* played the Capitol in March, *The Visitor* by John Wright and Wolfpen Principle by Jack Darcus played the Rembrandt, and Elliott Productions' *The Inbreaker* is scheduled for the Orpheum.

Other screenings: New IMAX efforts are featured at Ontario Place's Cinesphere this summer. Chris Chapman's *Volcano* is coupled with an original comedy with the efforts of Don Harron and Barbara Hamilton At the Outremont Cinema in Montreal Roger Frappier's *L'Infonie Inachevee* played. Pic won best Soundtrack at 1973 Canadian Film Awards, and is the first

Quebec feature to be seen in stereo. A special sound system was installed by Jean Rival and Andre Dussault, who are also responsible for the soundtrack. Pic was produced by l'Association Cooperative des Productions Audio-visuelles, and cinematographer was Andre Gagnon with Guy Bergeron assisting Frappier

At the Cinema 2001 in Montreal — same operators as the Outremont — people can see recent important films, but, for the first time, with subtitles. Examples are *El Topo*, *Minnie and Moscowitz*, *Family Life* Insight Productions' *Dull Day Demolition*, a comedy featuring the Homemade Theatre, was shown at the Canadian Film Institute on May 12 *Slipstream*, David Acoma's Canadian Film Award Winner, was invited and shown to mixed reaction at the Los Angeles International Film Exposition at the end of March

International Film Distributors has acquired a Russian Ballet Festival on film. Three pics will be distributed: the Bolshoi, Swan Lake, and the Soviet Army Song and Dance Ensemble Paramount has added seventeen new silent films to its 16 mm catalogue. All prints are new, and included is *The Covered Wagon* and the original Ten Commandments Ontario Educational TV is featuring Saturday night prime time movies, with no commercials and followed by a discussion, led by host Elwy Yost

Planned production, we hope: Bill Fruet has been researching his latest screenplay; set in the Arctic, it's an adventure yarn Ralph Willsey of London Ontario has a option on Earle Birney's poem David, and is currently casting. Pic is a CFDC low budget effort Julie Andrews and Blake Edwards may make a film for Sir Lew Grade here in Canada Sun International has acquired world distribution rights to *The Snow Tigers*. Pic was host in Banff this winter and will be released next winter. Writer and director is Stewart Raffill and his father co-producer K-Tel, now active in distribution with six films available now, says it plans to go into production. Budgets are aimed in the one-to-two-million dollar range.

Other projects: Potterton Productions made a half-hour animated special for TV called *The Happy Prince*. Sponsor was Readers Digest, and voices included Christopher Plummer and Glynnis Johns Gordon Pinsent is finishing up his second novel, called *The Missus*. He's already working on the screenplay. And the Rowdyman will be presented as a musical at

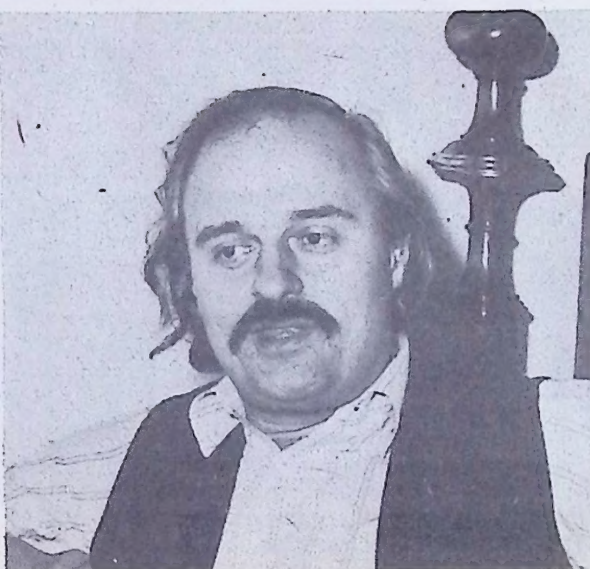
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Focus On: Ted Kotcheff

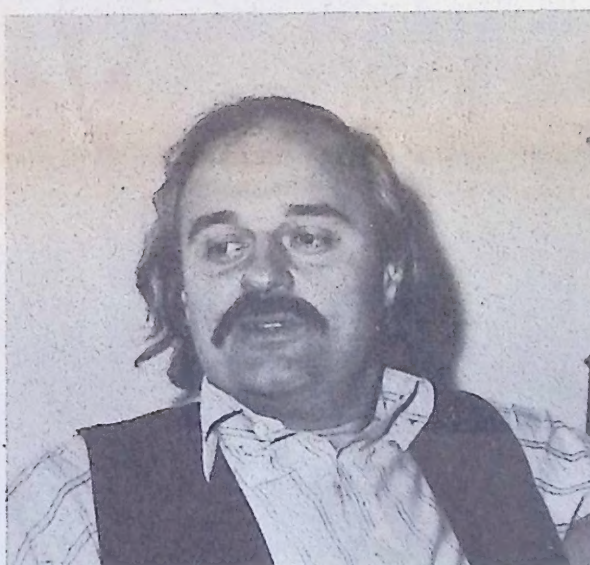
Director Ted Kotcheff was in Toronto for the opening of his latest feature effort, *The Apprenticeship of Duddy Kravitz*, distributed by Astral. He offered these comments in a hectic hotel room chat.



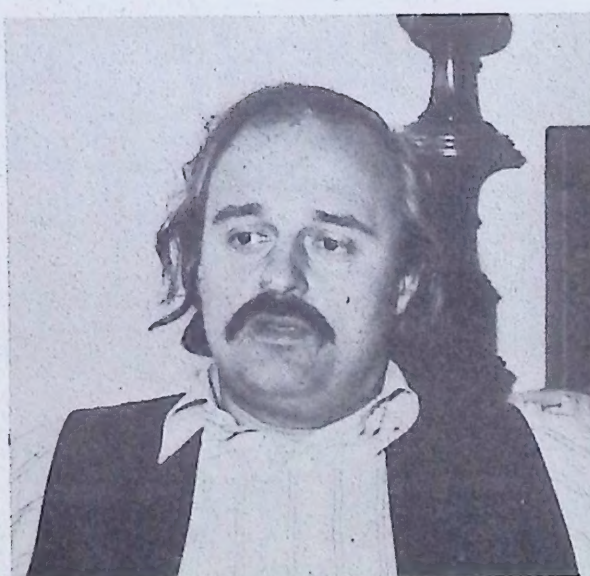
On actors: I like working with actors and I'm finicky about getting what I want. Dreyfuss and I are perfectionists, but he's almost worse than me. He's so hyper-critical of his own work. If 90 per cent is good, we see only the other 10 per cent.



On the film itself: The whole picture is the study of the web of family pressures and their influences and how they shape a person's aspirations. Duddy's indomitable will to achieve is forged on the hearth of his father and uncle. You have the opposition of private and public morality.



On Yvette's character: She develops. At first she's a simple farm girl. He couldn't do it without her, she's the ploughhorse while he's scheming. Farm people are very materialistic. And she becomes a good business woman. There's a moral wrestling relationship between them.



On nostalgia and 1948: I wanted a tough gritty quality. There's always a confusion in people's point of view between 1974 and the past, though. A 1948 barber shop wasn't dirty like it would be now, it was clean. I wanted to have it there, not look back on it.



On Cannes: I was very cross that Canada goes through this charade when it has no power. It's not the rejection. I've been there and I don't need Cannes. It's the way it was done. Either stand behind your choice or give Bessy a bunch and let him choose. This kind of routine only hurts the industry.

The first term is over —
the second one is on !
**THE
CANADIAN SHOWMAN
OF THE YEAR
AWARD**

Results of the first judging
will be announced soon.

The response has been very good,
so keep those campaigns coming in.

WATCH YOUR DIGEST FOR INFORMATION AND
REPORTS IN FUTURE ISSUES.

Editorial

Canadian Film Awards: A modest proposal

It may seem strange, what with buds blooming and fresh smells in the air, to be writing about an event six months off, but I don't think so. Now is the time that organizing the Canadian Film Awards moves into gear, and so thinking about the Awards must be done now.

At this writing (May 2nd) it seems that the Awards won't be held at all. Preliminary efforts at formulating some sort of structure for the event are making little headway. At the same time it seems that the French-English dispute is becoming less potentially volatile. What to do, then?

I do not pretend to have all the answers, but I do have some suggestions to throw into the ring.

First, it is time to grow up with regard to the prizes. Citing outstanding achievements in various categories is proper, and accolades are deserving for those who earn them. It is also obvious that Canadian filmmaking needs a little glamour and that acknowledging outstanding work helps at the box office. But unless all types of films and filmmakers can find a niche in the recognition categories, the whole exercise is futile. Describing a picture as 'Best' is out of place; achievements within a film, individual achievements can be recognized. No one picture can be termed 'Best' because defining any film in such a way is bound to be inaccurate; dissension is bound to result.

I'm not against disagreement; lively discussion helps and provokes interest. But last year's shouting over Slipstream was silly; the judges were citing the film for the chances it took and what it tried to do, while onlookers were arguing over whether it had failed to achieve its objectives, and thereby lose any claim to the 'Best' title. Let's decide what we're looking for, and then recognize it.

Once we have rid ourselves of the silly competitions, let's revamp the 'Awards' connotations. Instead of competing, the week should be a festival of Canadian Film and related areas. Public screenings are essential, of course. The next question is what to screen. All kinds of film should be included in the week: dramatic, sponsored, experimental, short or long, apolitical or revolutionary. We are celebrating what Canadian filmmakers are doing, not establishing rigid categories that showcases only some of these filmmakers.

Screenings can be simultaneous if the number of films submitted is vast. But there is more to the Festival than screenings. Poster competitions for feature advertising or festival publicity should be held. The various unions, guilds and associations should be encouraged to hold annual conventions during the Festival week on the premises. This gathering of all those involved in filmmaking could lead to discussion and interaction between groups that now meet only over bargaining tables, or never at all.

A symposium on various aspects of the industry could be held. With representatives from every facet of filmmaking, common goals could be established and at least dialogue could take place. It's a long, narrow country and this kind of get-together is essential for com-

munication. Workshops in equipment and techniques could also be scheduled.

Of course the effort would have to be bilingual. For one thing, unless it is, no financial aid from the Secretary of State will be forthcoming. Such aid is essential, it's true, but it should be re-allocated. Use the money to facilitate attendance, not only by films but by filmmakers. Abolish entry fees, establish travel grants based on distances travelled, and subsidize or alter a final dinner so that everyone, not just the well-heeled, can attend. Open the week and the opportunities for involvement.

Publicity is essential, not only before the Festival but afterwards too. Television exposure of citations and excerpts from the films is important, but more important is the follow-up. A national tour of the films, sponsored by the various touring offices of the government, should follow immediately the actual festival week. Rent a regular theatre for a night, if necessary, and provide free attendance. With all the publicity and free tickets, the showing may do more good than any quota system to tell the smaller centres in the country about what Canadian film is.

The next problem is twofold: When and Where? October has advantages: people are finished shooting summer projects, the weather is still good, Stratford and Filmexpo are not in competition, and the theatrical attendance is reasonably high in general. April is out because of Academy Award competition; pre-Christmas is not good because no one goes to the movies then; summer everyone is working on films; late spring sees projects getting under way.

The solution seems to be to stay with October. Maybe it should be earlier, because with the late September theatrical openings locking up theatres for weeks, it's almost impossible to get a theatrical booking for a Festival 'Hit' in enough time to take advantage of the built-up awareness of the film on the part of the public. Then, of course, you have conflicts with Stratford Festival, which is held in early to middle September. More discussion between these groups is needed.

Where to hold the festival week? Perhaps alternating between Toronto and Montreal is possible, but I don't think it's preferable. A more neutral territory is better. And, taking a cue from Queen Victoria, let me suggest Ottawa. It has the facilities, the cinemas, the accessibility, and, most of all, The National Arts Centre. An ideal location for citation-giving, exhibits, and certainly appropriate for a national event, showcasing all cultures.

Let me emphasize again that these suggestions are not final answers. But I think a general consensus would determine that the various segments of the filmmaking population want some sort of gathering, and I think they deserve the opportunity for public recognition as well as by their peers. As long as we place these objectives in positions of primary importance, and relegate bilingual differences and Hollywood-copying to positions outside the discussions, we'll have an important goal that can be reached: developing Canadian filmmaking.

Duddy, Cannes and the farce of it all

Only a short comment on the Duddy Kravitz-Cannes situation is necessary. The whole performance, on the part of the Cannes officials and the Canadians, is shameful.

How can Cannes Festival officials choose our entry in their competition? Films may be 'invited' to Critics' Week or Directors' Fortnight; that is reasonable. But a 'competition' where entries are chosen by the ruling officials? It doesn't make sense.

How can the Canadian committee stand by and be dictated to in such a presumptuous fashion? After much searching and effort, their work is placed in a position of total irrelevance

and waste. Why did they bother in the first place? They could have called the Cannes people over and said "Choose, fellows."

The fact that Duddy will not be going to Cannes at all is another sad reminder of Canadian timidity. Not on the producers' part; they are to be commended for removing themselves from the farce. But on the Canadian committee's part, for bowing to silly and embarrassing pressure.

Cannes, after all, is just a marketplace. Use it for such a purpose, but don't shroud the effort in a cloak of inferiority.

Dollars and Sense

A Guest Commentary

Financing Features:

By G. CHALMERS ADAMS

The second of two parts

The Property

In the first part of his examination of the problems in financing films, which appeared in the last issue of the Digest, G. Chalmers Adams centred on the problem of where the actual dollars can be found. He reviewed the various types of backers, and pointed out that a mix of types is best. Also discussed was the producer's relationship with the backers. He concluded by outlining the benefits in investing for distributors and exhibitors.

This concluding segment of his discussion is concerned with the beginning point of the feature film: the property and the screenplay.

Any view of the development of the Canadian feature film industry would be incomplete without a survey of the cornerstone of development, the creative package. And bearing the weight of that cornerstone is the screenplay.

Ways to develop

There are several possible ways to develop a feature film project. The producer may begin with an original idea of his own or one given him by another person, then proceed to engage a writer, or possibly both a writer and director in collaboration, to prepare a screenplay. Most frequently in Canada we have witnessed another pattern: the writer presents his original work to a director who in turn enlists the assistance of a producer to organize the financing and production of the film.

A third route involves the producer's acquiring film rights in a published book, perhaps a novel or short fictional work. Yet another lies in the adaptation of a work performed in another medium, such as the stage or occasionally television. Current examples of these four methods are, respectively, Larry Dane's "Only God Knows", David Perlmutter's "Sunday In The Country", Martin Ransohoff's film of James Houston's novel "White Dawn", and Pierre Lamy's adaptation of Michel Tremblay's stage play "Les Belles-Soeurs" into the film "Il Etait Une Fois Dans L'Est".

Happily two other paths are being trod of late. Original scripts are finding their way

directly to producers and groups are working co-operatively in such excellent experiments as the one which led to Frank Vitale's "Montreal Main".

None of these techniques has any virtue in comparison with the others. However, a noticeable trend towards increased collaboration at the creative centre, that is, among the producers, writers and directors, is most welcome. The reason to applaud this trend is, very simply, that an early division of responsibility on a film project will increase the chances that practical and business judgment will be introduced before excessive zeal wastes the efforts of writers and directors on projects doomed to commercial failure.

Talent is expensive

Now the talent responsible for developing a feature film project is expensive. Development is a full time activity of a very specialized nature which will probably engage the energy of at least two people for a period from several months to a year or more in length. Yet, relative to the actual cost of production, the price is not great, say \$40,000.00 as compared to a total production cost of several hundred thousand dollars.

However, it is vitally important that this money be spent. The investor is buying time in order that exclusive and thoroughgoing attention be paid by the principal creators to their idea. Without this undivided attention to the project the

Concluded on page 20

Chalmers Adams is a feature film producer. His first effort was Don Shebib's *Between Friends*, and he is currently developing other projects. He is a founder of the Canadian Association of Motion Picture Producers.

Letters to the Editor

About Duddy and Cannes

To the Editor:

Reading in the daily press about the various conflagrations surrounding the rejection of *The Apprenticeship of Duddy Kravitz* by Cannes officials, one begins to wonder who's in charge here.

If the Canadian committee for choosing our official entry is actually doing anything, why has Cannes been able to subvert all their ef-

forts? Not having seen either Duddy or the film chosen, I can't decide on their relative merits. But that's beside the point. The main question to be considered is whether Canadian participation is justified in light of Bessy's high-handed attitude.

I say we should pull out.
Maurice Lefeb LeDain
Ottawa

About TV feature sales

To the Editor:

The TV networks have finally jumped into the feature-showing game, with a huge effort on the part of the CBC and support from the others. But just look at how much they are paying for the films! Peanuts — or should I say popcorn. Here we have mature works of art, equal to anything the Americans or British can produce, and we're paying tenth-rate prices for them. Furthermore, with the price tags reportedly put on these features, what happens to the argument that TV can act as a support for financial return on investment in features? If the product is worth the price, and this product is, then pay the price and don't try to get off easy by declaring philanthropic intentions of supporting the industry.

J. Sparr
Toronto

To the Editor:

Pardon me if I seem to be somewhat overwrought, but I find it to be very curious that after paying hardly any attention to Canadian Features almost as a matter of policy, all three TV networks are now planning showings over the next time period. CTV plans thirteen or so, Global has started its thirty or so, and the mighty CBC jumps in there with six. It all fits into the Canadian master plan: neglect the home-grown, then saturate the country with recognition. The Group of Seven were bought on a small scale, then lionised. Now the filmmakers are receiving the same treatment. F. Whitelaw
Winnipeg

Concluded on page 20

Readers' comments are always invited, provided they are precise and to the point. Send your ideas on any subject to: Letters to the Editor, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. We'll print the best.

Keir Dullea
Next Month: Richard Dreyfuss
Sydney Newman

Pre-View:

Movies to be released May through mid-June

THE ARENA

Distributor: International Film Distributors
Cast: Pam Grier, Margaret Markov, Lucretia Love, Paul Muller

Credits: Producer: Mark Damon; Director: Steve Carver; Writer: John William Corrington, Joyce Hooper Corrington; Editors: Joe Dante, Piera Bruni.

Story: Set in the decadent days of ancient Rome, slave girls are made into gladiators and finally revolt against their masters.

ARNOLD



Distributor: Ambassador Film Distributors
Cast: Stella Stevens, Roddy McDowall, Elsa Lanchester, Shani Wallis, Farley Granger, Victor Buono

Credits: Producer: Andrew Fenady; Director: George Fenady; Screenplay: Jameson Brewerr, John Fenton Murray; Cinematographer: William Jurgenson; Editor: Melvin Shapiro.

Story: A woman marries and finds her husband guilty of several murders after he dies in this comedy horror mystery.

BLACK EYE

Distributor: Warner Brothers
Cast: Fred Williamson, Teresa Graves, Rosemary Forsyth

Credits: Executive producer: Jack Reeves, Producer: Pat Rooney; Director: Jack Arnold; Screenplay: Mark Haggard, Jim Martin.

Story: Suspense mystery action thriller.

CHINESE HERCULES

Distributor: Astral Communications
Cast: Yang Sze

Credits: Producer: Peter Poon, Director: Choy Tak

Story: A large oriental martial movie type goes into action.

CLAUDINE



Distributor: Twentieth Century-Fox
Cast: Diahann Carroll, James Earl Jones, Lawrence Hinton Jacobs

Credits: Producer: Hannah Weinstein; Director: John Berry; Writers: Tina Pines, Les Pines, Drake Walker; Executive Producer: J. Lloyd Grant.

Story: A love story about a relationship between a man and a woman facing insurmountable odds as they struggle to survive in a ghetto.

THE CLONES

Distributor: Ambassador Film Distributors
Cast: Michael Greene, Gregory Sierra, Otis Young, Susan Hunt, John Barrymore Jr.

Credits: Executive Producer: Lamar Card; Producer: Paul Hunt; Directors: Paul Hunt, Lamar Card; Screenplay: Steve Fisher; Cinematographer: Gary Graver.

Story: Artificial duplication of human beings is the basis for this science fiction-spy thriller when a scientist is duplicated by enemy agents. Audiences will receive an order form for ordering their own personal clone.

DIRTY O'NEIL

Distributor: Astral Films
Cast: Morgan Paull, Art Metrano, Pat Anderson, Jean Manson, Katie Saylor

Credits: Executive Producer: Leon Capetanos; Producer: John C. Broderick; Director: Howard Freen, Lewis Teague.

Story: The love life of a cop: he serves and women serve him.

THE DOVE

Distributor: Paramount Pictures
Cast: Joseph Bottoms, Deborah Raffin, John McLiam, John Anderson

Credits: Producer: Gregory Peck; Director: Charles Jarrott; Screenplay: Adam Kennedy, Peter Beagle; Cinematographer: Sven Nykvist.

Story: A sixteen-year-old boy sets out on a round-the-world journey in a twenty-four foot sloop.

THE EXORCISM OF HUGH

Distributor: Cinepix
Cast: Susan Hampshire, Frank Finlay, Michael Petrovich, Michael Craze

Credits: Director: Fred Burnley; Executive Producers: Tony Tensor, Peter Thompson; Screenplay: Gordon Honeycombe, Rosemary Davies; Cinematography: David Muir; Editor: Norman Wanstall

Story: A love is so strong that even after he dies the male lover is kept mobile and participating.

HORROR EXPRESS

Distributor: Astral Films

THE LAST PORNO FLICK



Distributor: Astral Films
Cast: Robyn Hilton, Michael Pataki, Frank Calcagnini

Credits: Producer: Steve Bono; Director: Ray March; Writer: Larry DiTillio; Cinematographer: Irving Lippman

Story: Comedy about two cab drivers who decide to make a porno movie. They get a church ladies group to back them and find their wives deciding to take part.

LIGHTNING SWORDS OF DEATH

Distributor: Columbia Pictures
Cast: Tom Wakayama, Goh Kato, Yuko Hama

Credits: Producer: Shintaro Katsu; Director: Kenji Misumi; Screenplay: Kasuo Koike.

Story: Samuri-kung fu type epic wherein a master swordsman in Japan travels about hiring himself for violent deeds.

LOVING MOLLY



Distributor: Columbia Pictures
Cast: Anthony Perkins, Blythe Danner, Beau Bridges, Edward Binns.

Credits: Producer and writer: Stephen Friedman; Director: Sydney Lumet; Based on the novel by Larry McMurtry.

Story: The lives of three people in a small Texas town, with a time span covering forty years.

MADHOUSE

Distributor: Astral Films
Cast: Vincent Price, Peter Cushing, Robert Quarry, Adrienne Corri

Credits: Producers: Max J. Rosenberg, Milton Subotsky; Director: Jim Clark; Screenplay: Greg Morrison; Cinematographer: Ray Parslow; Editor: Clive Smith

Story: An old-time horror star returns to do a TV series but is soon blamed for a series of murders of members of the company.

MIDNIGHT MAN



Distributor: Universal Pictures
Cast: Burt Lancaster, Susan Clark, Cameron Mitchell, Morgan Woodward

Credits: Produced and directed by Roland Kibbee and Burt Lancaster; Screenplay: Roland Kibbee, Burt Lancaster; Cinematography: Jack Priestly; Editor: Frank Morris

Story: A former policeman takes a job as a night security guard at a Southern Campus. Murders and blackmail cause him to find the guilty parties.

THE POSSESSION OF VIRGINIA

Distributor: Cinepix
Cast: Daniel Pilon, Danielle Ouimet, Louise Marleau

A QUIET DAY IN BELFAST

Distributor: Ambassador Film Distributors
Cast: Barry Foster, Margot Kidder, Sean McCann, Leo Leyden, Mel Tuck, Joyce Campion, Sean Mulcahy

Credits: Produced and directed by Milad Bessada; Associate producers: Harve Sherman, Dick Schouten; Screenplay: Jack Gray; Cinematography: Harry Makin; Editor: Christopher Dew; Music: Eric Robertson, Greg Adams; Art direction: Ed Watkins.

Story: In present day Belfast the lives of several people, only some of which are not innocent and peripheral, are caught tragically in the insanity that exists in the city.

SHE'LL FOLLOW YOU ANYWHERE

Distributor: Cinepix
Cast: Keith Baron, Kenneth Cope
Story: A British sex farce about a medical discovery that means instant attraction by the opposite sex.

SNOWBALL EXPRESS

Distributor: Bellevue Film Distributors
Cast: Dean Jones, Nancy Olson, Harry Morgan, Keenan Wynn

Credits: Producer: Ron Miller; Director: Norman Tokar; Screenplay: Don Tait, Jim Parker, Arnold Margolin; Cinematographer: Frank Philips; Editor: Robert Stafford, Second unit director: Arthur Vitarelli

Story: A city boy and his family attempt to make a dilapidated hotel into a ski resort with comical results in this Walt Disney effort.

THE SPIKES GANG



Distributor: United Artists
Cast: Lee Marvin, Gary Grimes, Ron Howard, Charlie Martin Smith

Credits: Producer: Walter Mirisch; Director: Richard Fleischer; Screenplay: Irving Ravetch, Harriet Frank, Jr.; Cinematographer: Brian West; Editors: Ralph Winters, Frank J. Urioste

Story: Man organizes young boys into outlaw gang, then later turns bounty hunter and sets out to capture them.

SUNDAY IN THE COUNTRY

Distributor: Ambassador Film Distributors
Cast: Ernest Borgnine, Michael J. Pollard, Hollis McLaren, Louis Zorich, Cec Linder, Vladimir Valenta, Al Waxman, Tim Henry, Murray Westgate, Ralph Endersby, Sue Petrie, Ratch Wallace, Mark Walker, Gary Reineke, Eric Clavering, David Hughes, Carl Banas.

Credits: Producer: David Perlmutter; Director: John Trent; Screenplay: Robert Maxwell, John Trent, David Main; Cinematographer: Marc Champion; Music: Paul Hoffer; Art Director: James Milton Pacher; Editor: Tony Lower; Sound Recording: Russ Heise; Sound Editor: Jim Hopkins; Production Manager: Liz Butterfield; First A.D.: Tony Thatcher.

Story: A young girl home for the summer finds her formerly gentle grandfather has changed radically as he confronts two escaped killers.

THIEVES LIKE US

Distributor: United Artists
Cast: Ann Latham, Bert Remsen, Mary Waits, Keith Caradine, Shelley Duvall.

Credits: Directed by Robert Altman
Story: Two young people and their life of crime in the 1930's.

WAR GODDESS

Distributor: Astral Films

THE WHITE DAWN



Distributor: Paramount Pictures
Cast: Warren Oates, Timothy Bottoms, Lou Gossett

Credits: Producer: Martin Ransahoff; Director: Phil Kaufman; Screenplay: James Houston.

Story: Three men are marooned in the arctic and are found by a group of Eskimos who have never before seen a white man. The film examines the resulting culture shock.

THE WORLD'S GREATEST ATHLETE

Distributor: Bellevue Film Distributors
Cast: Jan-Michael Vincent, Tim Conway, John Amos, Dayle Haddon, Roscoe Lee Brown, Billy de Wolfe, Nancy Walker

Credits: Producer: Bill Walsh; Director: Robert Scheerer; Screenplay: Gerald Gardner, Dee Caruso; Cinematographer: Frank Philips; Music: Marvin Hamlisch; Animal supervision: Gene and Bob Holter; Editor: Cotton Warburton.

Story: A college track coach finds a super athlete in Africa and brings him back to compete as the school representative in this Walt Disney comedy.

Visitors

Passing Through Toronto



National Association of Concessionaires President Harold Chesler was in Toronto to attend the Regional meet of the NAC.



Richard Dreyfuss was in Toronto for the opening of Astral's *The Apprenticeship of Duddy Kravitz*.



Matthew Burrill (left) and Harry Dean Stanton, both playing major roles in United Artists' *Where the Lillies Bloom*, were in Toronto to promote the picture.



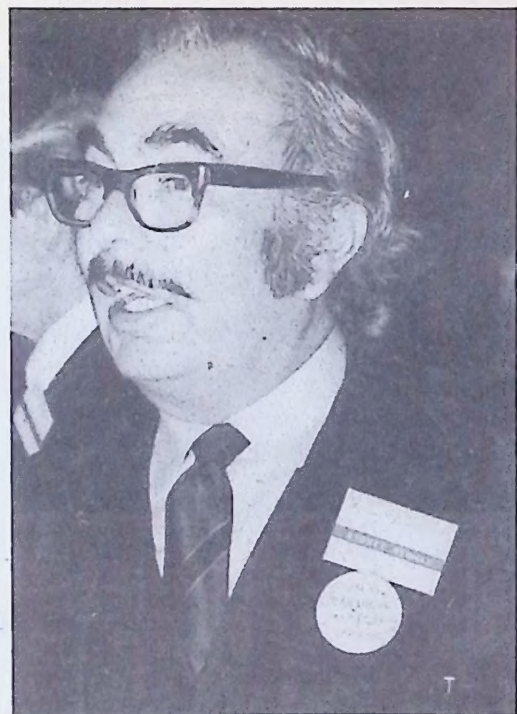
Director Ted Kotcheff (left) and actress Micheline Lanctôt were in Toronto for the opening of Astral's *The Apprenticeship of Duddy Kravitz*.

Wally Boag and his crew of performers from Disneyland spent time in Toronto putting on shows in the guise of characters from *Alice in Wonderland*, the Disney effort they were here to promote for Bellevue Film Distributors.

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Sydney Newman led the board of Directors of the National Film Board in a Toronto Board board meeting, and a reception was held for the Toronto film community at the Toronto Club.

The shooting of *Black Christmas*, an August Films-Vision IV production in Toronto, saw several actors visit the city to participate. Keir Dullea, Olivia Hussey, Margot Kidder and John Saxon are featured.



Actor Randy Quaid was in town to do promotion for the opening of the *Apprenticeship of Duddy Kravitz* for Astral.

Variety Bike-a-thon huge success

Variety Club Tent 28 of Southern Ontario raised a net of \$270,000 in its second annual Bike-a-thon on Sunday April 21, reported co-ordinator Jack Sturman to a Club luncheon on April 25th.

This news was one of the highlights of a packed monthly luncheon with special guests Vic Damone, Frankie Vaughn, and the cast of a new musical, *Hey Justine*.

Sturman announced the Bike-a-thon results. Total pledges were \$315,000. Taking a seven per cent factor for non-collection from sponsors, and including the running of the day expenses, the net to Variety Village would be \$270,000. Sturman also announced that the pool of fourteen dollars had been won by his co-chairman of the event, Syd Koffman. Koffman donated the winnings to the Bike-a-thon. A get-together for those who worked on the event is planned.

The Variety Club International Convention in San Francisco on May 28-31 can be attended by joining a group booking set up by Variety Tent 28. Arrangements can be made through the Club offices.

Furthermore, it was announced that the current clubrooms in the Colonnade are being closed at the end of May. New quarters are being sought, and one of possible sites mentioned is the King Edward Hotel.

The Heart Award Luncheon is to be held on May 23. Heart Award recipient will be Len

Bishop, long-time Variety Club supporter and well-known in the movie exhibition circuits.

Natalie Spiegel, Ladies Variety head announced that this year's birthday party for the Variety Village boys will be held in June.

Mike Boothe of Astral presented the Club with a cheque for \$849, the proceeds from a hockey game held between the N.H.L. Old-timers and the Canadian P N Motion Picture Pioneers.

Jim Cameron of Famous Players then inducted the new members, followed by a selection of tunes by the cast members of the stage musical *Hey Justine*, now playing in Toronto at the Global Village Theatre.

The two main guests of the day were then introduced by Harvey Dobbs. Singer Vic Damone, currently playing the Royal York Hotel, said he intended to make a five hundred dollar donation to the Club, but after hearing the boy from Variety Village speak, he would raise the amount to one thousand dollars. Damone, obviously well-liked by the audience, certainly added to their esteem by this significant gesture.

Entertainer Frankie Vaughn, currently headlining the London Palladium stage show at the O'Keefe Centre, whose charity work with boys' clubs in England has raised more than one million pounds, said how pleased he was to be invited, and offered congratulations to the efforts of Tent 28.



At the Variety Club luncheon: (left to right) Jim Armstrong, Harvey Dobbs, Vic Damone, Alex Stewart, Frankie Vaughn.

National Gallery to distrib Cdn pix

The National Programme of the National Gallery of Canada, Ottawa, working with the Canadian Filmmakers' Distribution Centre in Toronto, has selected films by independent Canadian filmmakers and packaged them into four programmes of one and a half hours each.

They will be made available to galleries across Canada, in the hope that the gallery-going public will appreciate the diversity of styles, techniques and subject matter with which the Canadian filmmaker is involved.

As a new project in the National Gallery's continuing National Programme of circulating exhibitions throughout Canada, the films were selected from among hundreds submitted for reviewing. There are narrative films, collage films, optical-effect films, animated films, films processed to achieve vivid colour effects, films made from video tape, from 8 mm footage or from slides, films utilizing unusual sound tracks or having none at all. The films are of an experimental nature, exploring the diversity of the medium.

After the period from May to December during which galleries can arrange with the Canadian Filmmakers' Distribution Centre in Toronto to book the films, the films will become part of a new collection of films and video at the National Gallery of Canada.

The four programmes selected for this year are as follows:

PROGRAMME ONE: *Eurynome* by John Straiton; *Steam Ballet* by John Straiton; *Migration* by David Rimmer; *Solidarity* by Joyce Wieland; *Le Loup Blanc* by Brigitte Sauriol; *Fountain* by Leon Marr; *Les Etoiles et Autres Corps* by Paul Tana.

PROGRAMME TWO: *Mirror, Mirror* by Michael Asti-Rose; *Next to Me* by Rick Hancox; *A House Movie* by Rick Hancox; *Rhapsody on a Theme from "A House Movie"* by Lorne Marin; *How the Hell Are You?* by Veronika Soul; *Software* by Al Razutis; *The Rocco Bros.* by Peter Bryant.

PROGRAMME THREE: *Vortex* by Al Razutis; *Factories* by Kim Ondaatje; *Blue Movie* by David Rimmer; *Animals in Motion* by John Straiton; *Thanks giving* by Ken Wallace; *Rat Life and Diet in North America* by Joyce Wieland; *Watercolours* by Mike Collier; *Earth Song* by Bob Cowan.

PROGRAMME FOUR: *Essai à la mille* by Jean-Claude Labreque; *Le Premier Accident* by Jean-Michel Labrosse; *Standard Time* by Michael Snow; *Real Italian Pizza* by David Rimmer; *Yonge Street* by Jim Anderson; *Blowjob* by Psychomedia; *R.O.M.* by Jim Anderson; *Sons of Captain Poetry* by Michael Ondaatje.

CFFS publishes new directory

The Canadian Federation of Film Societies announces that its 1974 Index of Feature Length Films available in Canada is about to be published.

This year's edition is being offered at a lower price (\$20.00) than the 1973 effort, and has been expanded to include 2,850 new films.

Total number of films listed is 7,000. They are listed alphabetically by original language title and cross-referenced by English and/or French alternate title.

Both 16 mm and 35 mm are included.

Information supplied includes director, leading players, country, running time, year released, ratio, distributor, available print versions. Two appendices in alphabetical order list titles of films under the categories directors and leading players.

Copies can be ordered from the CFFS Index Committee, P.O. Box 484, Terminal A, Toronto, Ontario M5W 1E4.

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Concessionaires join for day of gloom and grin

The National Association of Concessionaires, Canadian Eastern Region, Number Nine, held its annual one-day convention on April 22nd at Toronto's Royal York Hotel. Amidst predictions of price chaos in supplies, the vendors still found huge smiles, because they've had the best first quarter in their history.

The day began with a continental breakfast courtesy Standard Brands, where the two hundred delegates renewed friendships and discussed business. The previous evening the executive met for a dinner sponsored by Crush International.

Moving to the Concert Hall, the delegates were welcomed by Eastern Region NAC Vice-President Sydney Spiegel of Super Pufft. He said that in spite of very disturbed business conditions, there are still opportunities for optimists who are prepared to accept challenges. This summation seemed to be the keynote fact of the day, running through all of the discussions.

Moderator C.L. Sweeney of Odeon then introduced Harold Chesler, national NAC President from Theatre Candy Distribution Company of Salt Lake City. In his keynote address Chesler said that business has never been so good, and emphasised that the name of the game is not profits. "They're the results," he said. "Service is the key, and the customer is king."

Chesler's speech was followed by two films made for MacDonald's Restaurants. The first, called Six Steps to Success, is a training film for new employees. It follows the routine of preparing an order, with speaker-comedian Pat Paulson describing the process. The MacDonalds people said that since the employee is young, the film was made with this in mind, and so it's funny, fast moving, and even self-mocking. And very well received by the delegates.

The second film was a record of a contest MacDonalds holds yearly to choose an all-star team of employees. Winnipeg was the site last year, and regional winners came from across the country.



Charles Sweeney of Odeon acted as moderator for the NAC meeting.

A panel discussion with the topic 'Supply and Demand' followed, chaired by Harold Chesler. Each speaker talked for several minutes, then questions from the floor were taken. Jack Strachan of Coca Cola said the beverage industry is in a state of turmoil because of sugar prices. "In the past, drinks have taken up cost increases in food. That's no longer possible."

Jack Stinsons of Neilson's explained how raw material costs affect overall costs, and how chocolate and other ingredients are bought on the futures market. Jim Fox of Shopsy's foods said that they emphasised not just nourishment, but quality and enjoyment. The audience is no longer captive because of competition. Syd Spiegel of Super Pufft said that popcorn is the most favourable element in the price spiral because of popularity.

American Can's M. McGuinness talked about a crucial topic: cups supplies. He said that in 38 years Dixie Cups had only doubled in price. Enough supplies are available, he said, until new facilities are built. Orders are being placed



Sydney Spiegel of Super Pufft and Vice-President of the Canadian Region of the NAC offers the welcome to the delegates. National NAC President Harold Chesler is on his right.

for Canadian supplies from two mills. John Campbell discussed food services in supplying coffee, oils, etc., and explained that the problem lies in getting supplies to concessionaires; natural supplies in Africa have raised problems, as well as U.S. transportation difficulties. Finally Bert Nathan of Lilly Cups in the U.S. brought up the topic of ultimate levels of price raises.

Syd Spiegel had a bright note for the gathering. He said that while price increases in everything have ranged from 100 to 200 per cent, the federal sales tax of twelve per cent, after successful lobbying, had been removed. Also anything marked take out will be tax exempt.

The subject of printing a price on a candy package was raised, and Chesler asked how it could be allowed in Canada. Neilsons commented that they had taken the price off new packages and that other candy suppliers would soon do the same. Gerry Dillon of Theatre Confections said that they sell as little candy as possible, because the markup is too small. Percentages are 22 percent candy, 8 percent hot dogs and food, and 72 percent popcorn.

Morris Appleby, manager of Toronto's Uptown Theatre, asked if there is any way of absorbing the sales tax, because of the irritation and inefficiency in charging it. Gerry Dillon said that now only National Licorice is

unpriced, so it can be absorbed. As the other companies follow suit, the sales tax can be absorbed.

Discussion then ranged around coffee prices, and a universal price of 20c per cup was predicted by Fall.

Chesler said that business, in spite of price increases, has never been better. "People want escape entertainment, movies are better than ever. But we must maintain it."

Odeon's Sweeney commented from the exhibit point of view. "We need the concession profit, though. It pays our bills. We just aren't making enough money at the box office."

Chesler then described plastic supplies headaches. "I don't even use them any more; they cost too much."

Much of the panel revolved around drinks. It is significant to note, too, that when discussing prices the Americans are significantly higher than Canadians. One member said that Canadians wouldn't have the nerve to charge that much.

Charles Winans of the NAC, an executive director, then described the activities of the group. He said that the premise is more opportunity because there is more demand for such activities. He mentioned the Concession Handbook, compiled by Ron Hodgkinson of Ontario.

Lunch was preceded by cocktails, sponsored by Pepsi Cola Canada. The lunch itself was sponsored by Coca Cola and Shopsy's Foods. Luncheon speaker was Bob Proctor. His topic was 'Developing Human Resources' and he emphasised that you only get out of an employee what you allow him to feel that he is putting in.

Afternoon speaker was Julian Lefkowitz, of L & L Confections of Detroit. With countless humorous stories, he talked on topic 'personnel and Popcorn', but what he really discussed was the attitude to take toward business and various methods to increase business. "You decide on a profit level and charge according to it. Maintain it no matter how costs increase." He chastised those who place popcorn in boxes by popping machines. Seeing only a bulk display has meant a 10-15



At the NAC meet: (left to right) H.T. Blumson of Odeon, Jack Strachan of Coca Cola, Morris Appleby of Twinex.

percent rise in business. He said that at drive-ins with cafeteria-style service, two warmers should be used and free samples should be given out along with a display. About personnel, he described a method that he says is bringing fantastic results. "Personnel used to be 10 percent payroll. Now with tighter housekeeping laws, higher percentages — about 16 — and a desire for fewer man-hours, what we do is take the payroll percentage, add one percent, and say anything under that the manager can keep."

Mary Ann Corbett, Concessions Supervisor for North York, a Toronto borough, described non-profit concessions and dealing with a community rather than a small company.

The afternoon closed with an announcement regarding the NAC National Convention in Atlanta in October.

Since the meet was set up with HOSTEX 74, an equipment show at the CNE Coliseum, in mind, at 4:30 the delegates left for a tour.

All in all, a worthwhile day, felt the delegates. And the convention committee, consisting of S. Spiegel, G. Dillon, J.P. Dymont, J. Strachan, R. Hodgkinson, D. Dumond, M.A. Corbett, J.F. Senior, and C.L. Sweeney deserved the thanks of those who attended.

Nacom produces A-V show for Newfoundland celebrations

Nacom Ltd. of Toronto has produced a unique film-slide presentation in honour of Newfoundland's Silver Anniversary Confederation celebrations that includes several technical firsts.

Titled 'Where it's At', the show premiered in St. John's during the first week in April, and began a summer tour to over one hundred and twenty locations during the next six months in Newfoundland and Labrador.

Commissioned by the Confederation Committee for the Newfoundland Department of Tourism, the A-V show tells about Newfoundland and its people. Featured are the pulp and paper industries, oil refining, fishing and so on. And people: at church, working, shopping, step dancing, folk singing, and so on.

Highlights of the presentation are outstanding panoramas and an underwater sequence, plus a live entertainer silhouetted on the screen in the form of the 25th anniversary symbol.

George D. McLean, President of Nacom Ltd., and director and creator of the presentation said: "'Where It's At' is the largest film-slide show of its kind in the world to travel for this length of time. There are only two other slide presentations in North America that are as complex and they are both stationary."

McLean said that the show will be travelling with six collapsible screens of six feet in width, giving 180 sq. ft. of pictures. Each screen is divided by a 6" border to differentiate between the various screens.

He also said that the equipment includes 12 Kodak GMB slide projectors with ultra wide-angle lenses by Kodak of West Germany and Canadian made Bell & Howell film projectors, specially modified for this show and fitted with Buhl 9.5 mm wide-angle lenses.

There are just under 5,000 slides in this show and one of the problems was the panoramic shots and how to show a skyline, for instance, on six screens without distortion as the camera moves from position one through six.

After consulting with leading slide laboratories and lens manufacturers in North America and Germany, without success, Nacom Ltd. developed a technique of eliminating skyline distortion, and is the first to accomplish this.

In conjunction with the slides, there will be movies which co-ordinate with the slide presentation on one or more screens.

The sound for "Where It's At" will be provided for the first time by three channel sound. There will be stereo music on two channels, voice and sound effects on the third and the inaudible electronic impulses on a fourth separate channel.

Under the overall supervision of Mrs. Gerry Fleck, the show was programmed by Brian and Noreen Damude, Dave Nicholson and Robin Prater, internationally known slide encoder. Cameramen included Albert Crookshank, a former Newfoundland resident, Scott Richards of Nacom Ltd., and Scott Strong of Newfoundland.

Frank Beresford of St. John's, who did some of the sound recording and Newfoundlander Bernard Murphy will travel with the slide-film show in the specially made van, for the six months.

The sound was under the direction of Matthew Wilcott, of St. Alban's, Newfoundland.

The Shopsy Jumbo 747

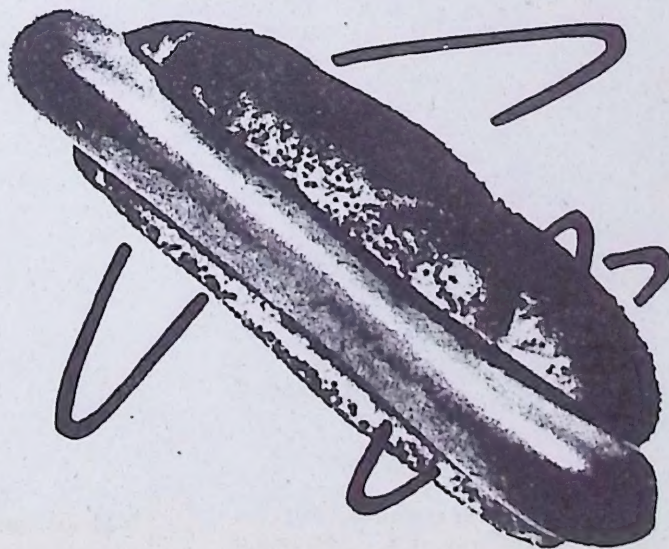
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CANNES:

Duddy isn't going, but the show must go on

The Secretary of State, through the Film Festivals Bureau, with a strong assist from the National Film Board, is again mounting an expedition to the Cannes Film market. And, again this year, controversy has arisen over Canadian participation.

Not in the marketplace, though. The quarter of a million dollar budget is being used to push Canada fully. A full staff will man the various booths, the Vox will screen fifteen to twenty Canadian features, and elaborate full-colour brochures on thirty-one films have been prepared for distribution.

Head of the delegation is Robert Desjardins and director is Jean Lefebvre. Claudie Delahaie from the Paris office of the NFB will be administrator; Marie Larabie, from the Secretary of State's office in Ottawa will act as a secretary. Messengers, hired in Cannes, are Alain Legras and Thierry Dindin, the same as last year.

The rest of the contingent is divided into two groups: Promotion and Press, headed by the NFB's David Novek, and Public Relations, headed by Helene Webster from Secretary of State.

Under Novek will be two press attaches: Jacqueline Brodie for Canadian media and Lise Fayolle for international media. Raymonde Sicotte acts as secretary. Vox cinema manager is Gaston Proulx. Information officers are Connie Tadros and Marcia Couelle.

Webster's group includes Hugette Parent and Michele Bishoff from the NFB as public relations officers; Michelle Guay as secretary; and freelancers Claire Dubuc and Linda Shapiro as reception attaches.

Canadian official representation at the festival this year will be *Il Etait une Fois dans l'Est*, by Andre Brassard and written by Michel Tremblay, in the main competition; Jean-Pierre Lefebvre's *Les Dernieres Fiancailles* in the Directors' Fortnight; and the NFB film by Peter Foldes, called *Hunger*, in the short competition (The NFB has represented Canada in the short category for three years in a row.)

Tremblay and Lefebvre will be going to Cannes for their openings, as well as Andre Brassard and Denise Filiatrault, star of the Brassard film. At press time no other production people were definitely set to attend, although other Canadians had plans to attend the fest, among them David Perlmutter, Rock Demers, Charles Chaplin, Len Herberman, and Pierre David.

The trouble began with the main Canadian choice. To put it bluntly, an eleven person committee, which chooses Canadian festival entries, chose *The Apprenticeship of Duddy Kravitz* to be Canada's official entry. Or rather, they 'recommended' it as such. But ultimate approval comes from Maurice Bessy, Cannes film lord, and he decided he wanted the Brassard effort. Canada can do nothing about this insult. Producers have called for a concrete reply to Cannes, and Duddy won't even be shown there.

In fact, Bessy doesn't speak English, so his

appreciation of an English-language Canadian effort is automatically lessened. Plus the fact that he believes, as one filmmaker put it, that Canada is a cultural backwater. The main point is that Canadian officials went along with Cannes orders, without so much as a major protest. John Kemeny, Duddy producer, withdrew the film from any showings, even at the Vox.

The reason behind Canadian ease of acceptance of Cannes choices is that there is real fear of upsetting Cannes too much; then none of your films are shown. And among Canadian officials Cannes is regarded as too important a marketplace to chance a possible exclusion. Not to mention the worth of an award, even if not much domestic box office results from it.

It makes two years in a row; last year four films were presented to Bessy as committee choices. Bessy chose none of them and returned with Gilles Carle's *La Mort d'un Bucheron*.

Canada will be there, though, and with plenty of films, and Canadian buyers of foreign films, looking around. Here are the films going this year, some of which won't be shown, but just promoted. The director and Cannes contact follow the pic title respectively.

Alien Thunder (Claude Fournier, Anne Feinberg), *The Apprenticeship of Duddy Kravitz* (Ted Kotcheff); *Au Bout* (Roger Laliberte), *Bingo* (Jean-Claude Lord, Pierre David), *Bulldozer* (Pierre Harel, Rene Malo), *Le Chant de la Foret* (Bill Mason, Roland Ladouceur), *A Child Like Any Other* (Denis Heroux, Rock Demers), *Child Under a Leaf* (George Bloomfield, Anne Feinberg), *Les Corps Celestes* (Gilles Carle, Mme Irene Klautke Vogt).

Dead of Night (Bob Clark, Anne Feinberg), *Les Dernieres Fiancailles* (Jean-Pierre Lefebvre), *Eliza's Horoscope* (Gordon Shepherd), *Exploding Dreams* (Morley Markson, Len Herberman), *La Gammick* (Jacques Godbout, Roland Ladouceur), *Guitare* (Richard Lavoie), *Hamlet* (Rene Bonniere), *Il Etait Une Fois dans l'Est* (Andre Brassard, Mme Irene Klautke Vogt), *Images de Chine* (Marcel Carriere, Roland Ladouceur).

The Inbreaker (George McCowan), *L'Infonie Inachevee* (Roger Frappier, Rock Demers), *Je T'Aime* (Pierre Duceppe, Pierre David), *Lies My Father Told Me* (Jan Kadar), *Montreal Main* (Frank Vitale), *Noel et Juliette* (Michel Bouchard), *Une Nuit en Amerique* (Jean Chabot), *On N'Engraisse Pas les Cochons a l'Eau Claire* (Jean Pierre Lefebvre), *A Quiet Day in Belfast* (Milad Bessada, Len Herberman), *Red* (Gilles Carle, Rock Demers - English version), *Sunday in the Country* (John Trent, Anne Feinberg), *Sweet Movie* (Dusan Makavejev, Alain Vannier), *Tendresse Ordinaire* (Jacques Leduc, Roland Ladouceur), *Valse a Trois Temps* (Fernand Rivard, Fernand Rivard), *The Visitor* (John Wright), *Wolfpen Principle* (Jack Darcus), *Y a Toujours Moyen de Moyenner* (Denis Heroux, Rubert Andre).

Wish them all luck.

Alberta producers to hold festival

Alberta film producers will sponsor this province's first Film Festival at Red Deer at the end of May, it was announced by Eric Jensen, President of Chinook Film Productions Ltd. and a director of the Alberta Motion Picture Industries Association.

Mr. Jensen, the Association's publicity director, says the Film Festival will be held in the theatre of the Red Deer Community College, in cooperation with the Department of Culture, Youth and Recreation. It will be part of the Department's province-wide Arts Festival and Workshop being conducted May 30 through June 2.

The Film Festival itself will be held on Thursday and Friday, May 30-31, with the Awards Presentations being made on the evening of the 31st.

Commercials fest held in Toronto

The 1974 Canadian Television Commercials Festival drew a capacity crowd to Toronto's Four Seasons-Sheraton Hotel on April 25.

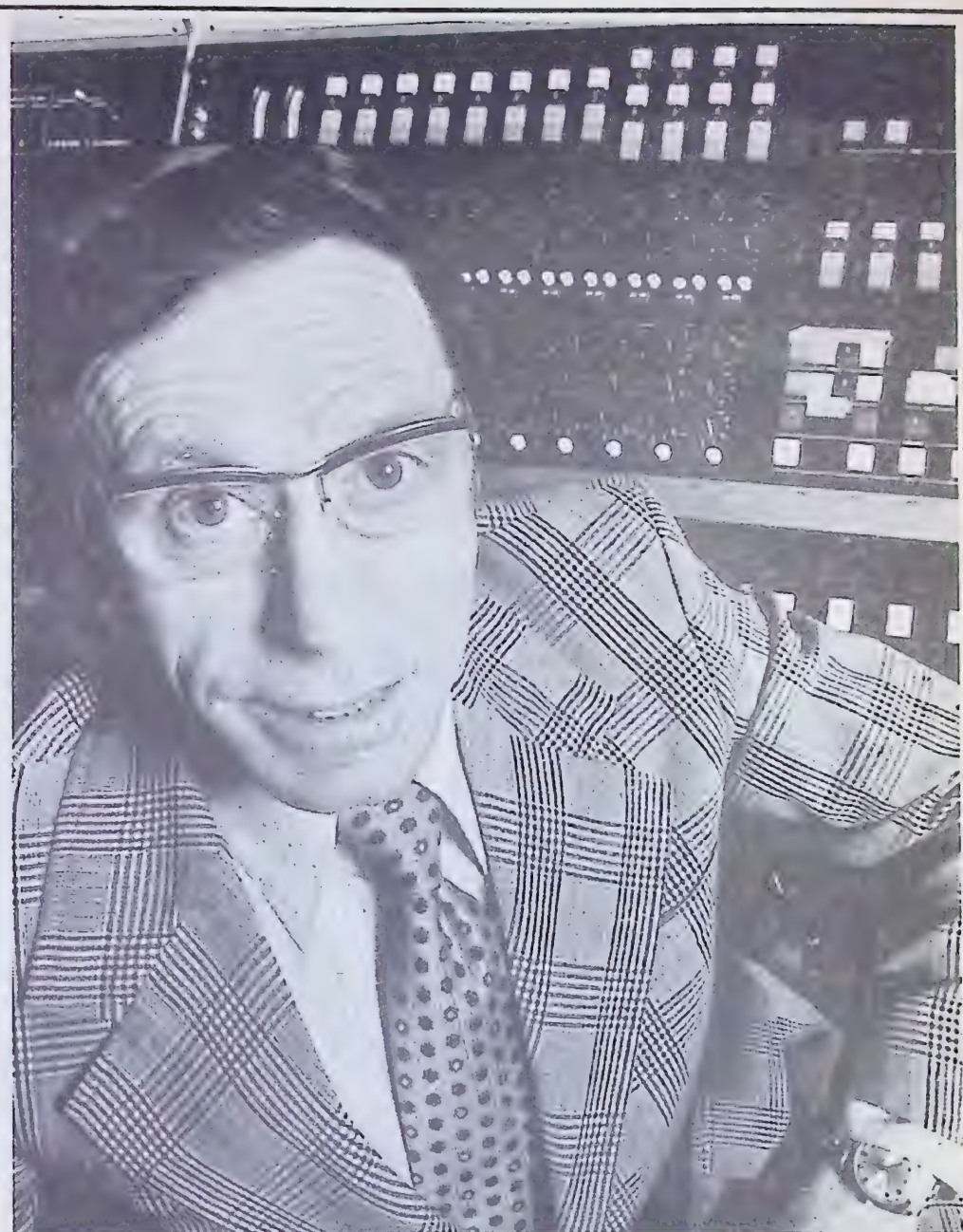
Winner of the Gold Bessy for top commercial in the entire Festival went to the London Life Insurance Company for their commercial "Birth", which also placed first in the Financial category.

The second place Silver Bessy was awarded to TMX Watches of Canada Ltd. for their commercial "Ladies Electric", which also won the Clothing and Accessories category.

Canadian Motor Industries Ltd. won a Bronze Bessy for their "What Kind Of Car" commercial, which also placed first in the Automotive category.

The three Bessy trophies were presented to the winners by the Guest Speaker, Barry Day.

Co-chairmen of the 1974 Festival Committee were Len Moore, President of the Television Bureau of Canada and Jim Inch, President of the Broadcast Executives Society.



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Ontario exhibs elect new executive



The new executive of the Association of Motion Pictures Theatres of Ontario.

The Ontario theatre owners' association held its annual meet in Toronto recently, and a new board of directors and executive was elected. President is Frank Lawson, Vice-President is Curley Posen, Secretary is Jack Fine, Treasurer is David Axler.

Other members of the Board of Directors are Louis Consky, Lionel Lester, Harry S. Mandell, William Murray, William Sullivan, Ms. June Tarrant, Don Davies, and Ron Dalziel.

Commons Committee and CFDC face off

The Standing Committee on Broadcasting, Film, and Assistance to the Arts, made up of federal M.P.'s, held a meeting in Ottawa on April 25th, to question Gratien Gelinas and Michael Spencer of the CFDC and to receive a statement by the Council of Canadian Filmmakers, regarding feature film production.

CCFM rep Peter Pearson described the results of the meeting as a feeling that "We're on the verge of a major breakthrough." With Pearson was Kirwan Cox.

Although a quorum of members was not present, so no votes could be taken, the M.P.'s requested that the CFDC and the CCFM get together to formulate proposals to be presented at a later meeting. No date was set for this gathering.

The discussion centred around CFDC past performance and current financial difficulties that the feature industry is going through. The question of the tax loopholes was raised, and although one M.P. advocated its return, the main point conveyed to the committee was that the entire system of production, distribution and exhibition had to be considered.

Spencer emphasized that the CFDC could assume no political role in quotas, etc., since that is the department of the Secretary of State who has to develop it with the provinces. (Hugh Faulkner was not present, a fact noted verbally by Spencer. The group also noted that a policy statement from the Secretary of State was long overdue, and was essential to further discussion.)

Spencer was asked about CFDC income, and he announced that for the thirteen million dollars invested to date, about \$750,000 had been returned and \$800,000 more was expected this year.

Gratien Gelinas recited a list of Canadian appearances at foreign film festivals.

Pearson made an opening statement to the committee, describing the feature production situation as 'pessimistic' and the foreign-controlled nature of the industry he later termed 'atrocious'. He emphasized the social value in furthering Canadian culture that features have, and advocated a film depletion allowance and other financial incentives to get production going. Now filmmakers have to look for angels instead of investors, he said. After Gelinas and Spencer were questioned, Pearson was invited back for further comments.

On Monday, April 29, the CCFM sent a draft of proposals to the CFDC. They asked for a taxation revision, a quota of 10 per cent per year building to 25 per cent per year in 1983 at least, the CFDC should expand its role into other areas including full financing, the withholding tax should be raised from ten to fifteen per cent, the CFDC should not get into primary financing of TV features; also stated was that film is of high social significance and investors should be treated properly that U.S. distributors should be trained to stop considering Canada part of the 'domestic' market.

At our press time no further steps had been announced by either party.

Premier acquires Mustang Drive-Ins

Premier Operating of Toronto has acquired the twelve Mustang Drive-In Theatres from Astral-Bellevue Pathe, Deerfield Investments.

Theatres are located in Eastern and South-western Ontario. All are operated during the summer months only. This brings the total number of theatres under the Premier banner to more than sixty. Premier is owned by Famous Players and by Theatre Holding Corporation.

Premier Vice-President and General Manager Len Bernstein said the theatres would operate under a regional booking system. "We'll refine the methods of the four-wall distributors by using TV and radio to create excitement in a region. We can do it with more than one Drive-In." Premier will begin management this

season. Astral owned the theatres for only two years. The late Gerry Solway completed the acquisition deal for Astral several months before he died.

Theatres acquired include (number of cars in brackets): Mustang, Belmont (498); Mustang, Bloomfield (225); Skylark, Courtland (450); Mustang, Fort Erie (446); Mustang, Glenwalter (250); Mustang, Goderich (250); Mustang, Guelph (430); Mustang, Kingston (690); Mustang, Leamington (300); Mustang, Lindsay (300); Mustang, Peterborough (765); Mustang, Sarnia (486).

Kieth Wilson now joins Premier to oversee the Drive-Ins. He handled them for Astral and, before Astral bought them two years ago, Wilson was with the former owners.

Paul Morton: broadcaster overnight

Almost overnight Paul Morton, head of Odeon-Morton Theatres, became a broadcaster on a national scale, and is in a position to give the West a powerful voice in Canadian television, for the first time.

Morton is also President of the Winnipeg Blue Bombers, the non-profit Canadian Football League team. He inherited the remnants of a theatre chain from his father, and in recent years has built it up to become a group of first-run, important houses. Morton has concerned himself with supervising this expansion, while Jim Fustey has overseen the day-to-day operations of the Odeon-Morton chain.

Morton is also President of the Manitoba Association of Theatre Owners, and President of the national group of theatre owners which is made up of the provincial bodies.

On April 2nd Morton added a new role: TV station owner. A firm, of which he is President, called Canwest Broadcasting Limited, purchased station KCND in Pembina, North Dakota. It is a border station with most of its viewing audience in Winnipeg.

The purchase hinges on Canwest's appearance before the CRTC in mid-May, when Canwest will try to win approval for a transfer to Winnipeg as a private station.

Start-up costs are estimated at \$2.5 million, exclusive of purchase price. Plans are to double staff to 75 and build a 1,200 foot tower forty miles south of Winnipeg. Broadcasting would begin in September 1975. Audience is projected at 200,000 homes.

Then TV headlines in Canada began putting Global TV's problems in ever more frantic headline type. The newest Canadian outlet, made up of transmitters strung across Southern Ontario, needed cash, and there were

grim signs of bankruptcy.

Of course no TV network or station dies; it's just a question of whose going to get the wounded carcass and nurse it back to its incredibly profitable growth. Added to the scenario was the CRTC's determination to keep Global alive, because the network is essential not only for making Canadian programming, but also for repatriating those advertising dollars that drift across the border. After all, WNNY in Watertown, New York signs off with O Canada.

Enter Alan Slaight and IWC Communications, just turned down in a bid to purchase another broadcasting interest, and therefore loaded with cash. Slaight and Morton got together, placated creditors, won approval from the CRTC, and had a network.

Thirteen million dollars was needed, and four and a half of it comes from Morton and backers in the West.

Morton is emphatic about involving western money and influence in the venture. He feels that much more dialogue and interreaction is needed between the two sections of the country. To that end he turned down Eastern offers to back him.

The main point is the future. Eventually Global will become Canada's third network; it's inevitable. And with a station in Winnipeg to make the jump into Western territory, Morton has an added advantage.

But for now, it bothers him to have to spend part of each week in Toronto. He loves Winnipeg and participates in its life fully. Nor has he any intention of leaving the theatre business.

Or, in this time of parliamentary debate about football, to leave the Blue Bombers without a President and loyal supporter.

NFB holds directors' meeting in Toronto

The Board of Governors of the National Film Board of Canada met in Toronto April 5 and 6. Since the summer of 1972, the nine-man board has made a practice of holding at least one of its quarterly meetings outside of the NFB headquarters in Montreal.

Since then, meetings have been held in Victoria and Vancouver, British Columbia and in St. John's, Newfoundland.

According to Government Film Commissioner and Board Chairman, Sydney Newman, these meetings give the board a chance to meet with NFB film users' and

members of the local film and television community and provide an excellent opportunity for an exchange of views.

Aside from the general business of the meeting, Mr. Newman and the other governors met with local film distributors, producers, television executives and members of the press.

The two-day meeting was held at Toronto's Park Plaza Hotel. A reception was held on the Friday evening at the Toronto Club for members of the board, the press, local filmmakers, TV personnel, CBC and other radio guests.



Director Peter Pearson chats with distributor Martin Bockner at the NFB gala.



At the NFB party Joan Fox (left) talks with Bill Fruet and the NFB's David Novek (right).

Pioneers induct members

Recent activities of the Canadian Picture Pioneers include induction of new members at the annual dinner meeting, election of a new board of directors and a meeting and election of the board's new executive.

The 33rd annual meeting and banquet was held at the Park Plaza Hotel in Toronto, and highlight of the proceedings was the induction of twenty-one new members.

Each new member was summoned before the 'court' of Pioneers and 'judge' Curly Posen presided. He handed out 'sentences' and then the group was welcomed by President Leonard Bernstein.

The new members, from across Ontario, are William Boal, Michael Brager, F.J. Campbell, Ron Emilio, Lionel Gibb, Herbert Hartman, G. Doug Lawless, Grant Millar, Frank Price, Carson Scarlett, Leonard Smith, Syd Spiegel, Jerry Stone, Aaron Thompson, Trueman Walters, Francis Ward, A.R. Youngson, H.T. Blumson, Wm. Galloway, Manny Manson, Douglas Nickleboro, Lawrence Rittenberg, George Pilch, Harold Eady, Clifford Cartmill.

David Ongley, chairman of the trust fund, reviewed the work of the fund for the past year and read letters of appreciation from some of

those assisted. He requested members to notify the board of anyone needing assistance.

Election of the Board of Directors for 1974 then took place. Unanimously elected were Morris Appleby, Henry Blumson, Lionel Lester, Don Watts, Louis Consky, Orval Fruitman, Florence Long, Irving Stern, Gerry Dillon, Graydon Hulse, and Zeke Sheine.

Concluding the dinner meeting was the showing of films from past Pioneer of the Year Award Dinners, courtesy of Roy Tash.

Over 150 members attended.

On April 3rd the new board of directors met, chaired by Leonard Bernstein. Reports were given on membership, with eleven new applications passed. The golf tournament, fund-raising, and other business was discussed. A new executive was elected: Lionel Lester as President, Don Watts as Vice-President, and Gerry Dillon as Secretary-Treasurer. Bernstein expressed his thanks for the board's support during his two year term in office.

Dates announced for pioneer functions are Thursday August 22nd for the Annual Pioneer Industry Golf Tournament, and Wednesday November 6th for the Pioneer of the Year Award Dinner and Dance.



The Canadian Picture Pioneers' new inductees.

photo: L. Bishop

A-V Conference scheduled for Prairie region

Prairie Showcase is a new film event to be held in the West. Sponsored by the Saskatchewan Audio Visual Association, the event is designed to bring together Canada's leading educational film distributors and those educators, animators, librarians, media supervisors and others involved in the use, selection and purchase of 16 mm films.

Based on the concept of the screenings held annually at Geneva Park by the Ontario Film Association, Prairie Film Showcase is the first attempt to bridge the media gap between east and west by staging a centralized marathon screening of the newest films available — films usually available to Western media people only months after their release.

The screenings will be held in all day sessions on May 10th and 11th in the Audio Services Division in the Education Building at the University of Saskatchewan in Saskatoon.

Thursday night at 9:00, delegates and distributors will kick off the event at a wine and cheese party to be held at the Arbos Club in the Saskatchewan Teachers' Federation Building.

Cost of registration will be \$3.00 for one day or \$5.00 for the two days. The wine and cheese party will be \$1.50.

Further inquiries should be directed to: Bernie Anderson, Audio Visual Consultant, Saskatoon Board of Education, 405 3rd Ave. South, Saskatoon, Saskatchewan, S7K 1M7.

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NFB wins Flaherty Award; honoured at Miami



The NFB's Roger Blais accepts the Flaherty Award from Princess Anne.

The National Film Board of Canada has recently been honoured on two continents, winning the Robert Flaherty Award in England and being the subject of a three day session for the University of Miami Award.

Grierson, the one-hour documentary about the NFB founder, was awarded the Robert Flaherty Award of the Society of Film and Television Arts in England. The award is one of the most prestigious in the documentary field, NFB director Roger Blais received the award from Princess Anne at Royal Albert Hall in London.

This is the third time in the last four years that the NFB has won the award; last year no presentation was made.

Further south, NFB chairman Sydney Newman accepted the University of Miami Award on April 19th. Reason was for 'distinguished contribution to communication arts.' Presentation took place at the University during the Wilson Hicks International Conference of Visual Education.

This is the fourth presentation of the award. Previous recipients were Walter Cronkite, Joan Ganz Cooney, Dr. Edwin N. Land.

Representing the NFB, along with Newman, were executive-producer Tom Daly, Lyle Cruickshank, director of the media-research division, and David Novek, head of the information division.

Pioneers play benefit hockey game

The Canadian Motion Picture Pioneers and the N.H.L. Oldtimers met face to face on a hockey rink and after a furious battle of wits and bodies played to a 19 to 19 draw. Of course it was all in aid of Variety Club, and the charity received \$840 from the evenings receipts.

The game came about in classic competitive circumstances. Last year a hockey game was held. Len Bernstein of Premier Operating was talking to IFD's Sam Kunitsky. A bet of fifty dollars developed from the discussion, wherein Bernstein was challenged to prove his hockey prowess. Terry Guiry of Ambassador began to arrange the game.

Mike Boothe of Astral Telefilm did the major part of the organising. He contacted the Oldtimers, organised a Pioneers team, arranged the rink, got free radio spots, and bought sweaters. "He did a terrific job," said one of the participants.

Don Daynard of CFRB provided the color commentary, and the game was highlighted by the pros' antics. They of course pace their activity to their opponents, and entertain as well as play. They paid off the referee, changed goals, and drove the scoreboard crazy. At one point the score was 19-10 for the pioneers.

Said player Bill Pfaff of Mavety's: "I really enjoyed playing. The pros were great to work with." He also enjoyed the party after at one of the participant's houses. Don Watts of Twinex described the playing calibre as "brief spurts of hockey talent." And Watts, as well as Dudley Dumont and Martin Simpson, also of Twinex, were described as stars — in the stands.

Terry Guiry said after that plans are to repeat the event next year, this time for another deserving kids group.

Playing for the pioneers were Jimmy Montle, Bill Pfaff, Larry Parker, Bill Robinson, Joe Brown, Terry Guiry, Lorne Bly, Peter De Jong, Michael Boothe, Bob Cowan, Bruce Johnson, Henry Milczarski, Mark Conway, Brian Lester, Steve Martoribo, Bob Buchanan, Carm Bordonaro, Larry Yasinski, Michael Robinson. Coaches were Laurie Fein and Neil McCarthy.

Playing for the Oldtimers were Ivan Walmsley, Ivan Irwin, Bob Robertson, Murray Henderson, Wally Stanowski, Peter Conacher, Sid Smith, Ike Hildebrand, Hugh Bolton, Aggie Kukulowicz, Dac Dave Creighton, Ron Hurst, Jackie Hamilton, Harry Pidherny, Cal Gardner, Harry Watson, John McCormack, Danny Lewicki, Brian McFarlane, Bob Golden. Manager is Art Smith and trainer is John Lunau.



Alex Stewart (left) accepts a cheque from Mike Boothe for the proceeds of the Pioneers-NHL Oldtimers hockey benefit.

CFDC announces new appointment

Secretary of State Hugh Faulkner announced the appointment of Doris McCubbin Anderson to a five-year term as a member of the Canadian Film Development Corporation, replacing outgoing member, Royce Frith, of Ottawa.

Mrs. Anderson, editor of Chatelaine magazine, was born in Calgary, where she attended school. She obtained a B.A. from the University of Alberta and then pursued a journalistic career in radio, advertising and magazines in Toronto. She spent a year in Europe writing fiction and then returned to Toronto to join the staff of Chatelaine. She became editor in 1957 and has held the position since then.

She is a member of the Board of Governors of York University, the Board of the Institute for Research on Public Policy and the Board of the Tri-Lateral Commission. She is also a director of the MacMillan Publishing Company and of Maclean-Hunter Limited.

She has been a board member of the Metropolitan Children's Aid Society, the Canadian Institute on Public Affairs and Chairman of the Winter Conference on "The Press and the Public". She was also a board member of the National Conference on the Centennial of Confederation.

She received an honorary LL.D. from the University of Alberta in 1973.

Theatres: coming and going

Theatre activity continues to march full steam ahead into dual and multiple efforts, as well as the complete disappearance of houses in the centres of large cities.

Action in recent months has been marked by the demolition of the Odeon flagship, the Carlton in downtown Toronto, despite a small amount of activity to save it. Odeon is left without a first-run theatre in Downtown Toronto. Also gone is the Nortown in midtown Toronto, a Famous Players site that was put up for rent, and, when no takers appeared, was slated for demolition.

Some destruction is being postponed: the Famous Players University in Toronto, scheduled to make way for a new dual in an office tower, has been held off. No reason for the delay has been given. And in December concerned citizens joined to help save the Capitol in Halifax.

Famous Players' Paramount Theatre in St. John's Nfld., an 1,196 seat house built in 1943, is in limbo. The roof collapsed and a partner in the enterprise died on March 8th.

At the same time Odeon and Famous announce new twins opening all over. Famous' Midtown in Saskatoon has been twinned. The St. Clair in Toronto will re-open in July as a dual with 865 and 374 seat houses. The Famous Players' Paramount in St. John, New Brunswick is open as a dual, with 520 and 696 seat auditoriums.

Odeon has opened its first Drive-In in Quebec, the Cine-Parc in Boucherville is a twin with a 2,000 car capacity. It's French-speaking.

Famous is continuing to open duals in huge complexes. Advantage is that, like Toronto's Four Seasons, the theatre can be rented during the day for convention meetings, and show movies at night, thus utilizing the facilities full

time basis. So Quebec City now has the Place Quebec, with a dual consisting of 298 and 435 seat houses. Bookings for the Four Seasons are taking place up to summer events.

And the mall openings continue. Dartmouth, Nova Scotia is the place for Famous' Penhorn Centre Cinemas, a triple with a tentative June opening date. Houses have capacities of 433, 262, and 262 seats. And Famous opened the triple Les Galleries de Granby with 504, 232, and 190 seat houses in this mall in Granby Quebec.

Premier has recently cleaned up the outside of its Cinecity-theatre in Toronto. Site was originally a post office built in 1905, and has very interesting architectural values. Plans are for another auditorium on the second floor, probably seating about two hundred; nothing has been finalized yet.



Cinecity: a facelift and an additional auditorium.



The Nortown theatre: another midtown house now being razed.

Informal preview for new Paramount film held

Paramount Pictures hosted an informal screening of one of their summer releases on April 1st. Event was in honour of the presence of one of the stars.

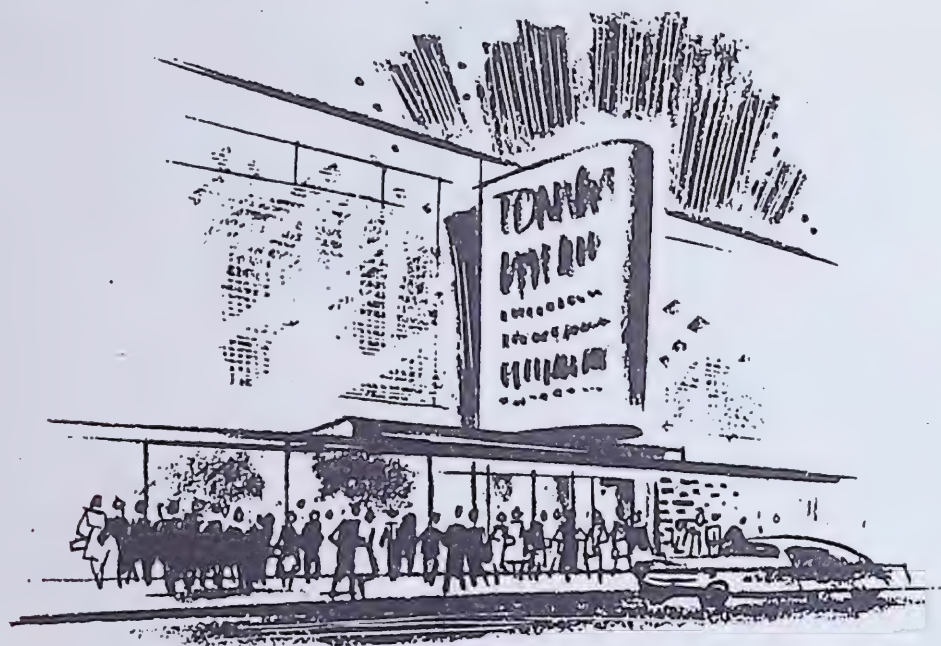
Actor Keir Dullea was in Toronto making a film, so Paramount's Bob Yankovich and assistant Diane Steele organized a preview of Paul and Michele, a summer Paramount attraction.

In the film, which is a sequel to the highly successful Friends of several seasons ago — the young lovers are reunited for further problems — Dullea plays the 'elder' friend of the girl. The picture is made for, and will appeal to, the younger set, and Dullea plays well a role very different from the unfortunate typecasting he has been subject to.

He said he was reasonably happy with his work in the film, and that he enjoyed playing a relaxed role for a change. He accepted the part, and turned down a much bigger one, as a favor to director Lewis Gilbert, an old friend of Dullea's wife.

Present at the screening were Paramount Canadian head Frank Mancuso, director Peter Pearson, who directed Dullea in Paperback Hero, production manager Susan Vachon, casting director Karen Hazzard, TV reviewer Sue Lumsden and several members of the press.

A MESSAGE TO ALL SHOWMEN—



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WEBSTER'S DICTIONARY.

Books about Film

Being famous for 15 minutes

His Picture in the Papers
A Speculation on Celebrity in America, based on the Life of Douglas Fairbanks, Sr.
by Richard Schickel
Musson, \$6.95

Richard Schickel has obviously been fascinated by the star phenomenon throughout his life; he's even written a book called *The Stars*. But in this volume he goes one step further and tries to find the meaning of the effects of stardom — or as he calls it, celebrity — on our civilization. And though his insights may seem apparent at once, most of us have not thought in such a coherent way about the ideas before. We should.

He chooses Fairbanks because Fairbanks not only created a screen 'image', he created a public image that was the same, and he epitomised American values at the time. He brought a distinct style to the movies, and made the most out of what movies do best: show movement. And he was the first to do it.

His organization of a public life, and especially the public response to it, was unprecedented in history. Never were public figures so mass idolized, and where public issues were debated before by politicians etc., now the 'celebrities' were the debaters. In short, mass media, never operating in a neutral fashion, created a new sensibility and a new being: "The public ceased to insist that there be an obvious correlation between achievement and fame. It was possible to achieve celebrity in realms of play. And then to become a celebrity simply by becoming a . . . celebrity."

Andy Warhol: "Everyone will be famous for fifteen minutes." Well, Fairbanks lasted longer, but only until his image and his physical being could not match. Schickel traces the decline and the changes, too.

Capote Collected

The Dogs Bark
Public People and Private Places
by Truman Capote
Random House, \$10.25



Douglas Fairbanks as Zorro in a classic pose.

photo: United Artists

Truman Capote is not a prolific writer, but he is one of the best stylists putting pen to paper, and one of the most perceptive, so when a volume does come along it's worth reading. Even if, like this effort, much of it has been printed before.

It's all nonfiction, and some of it is very early in Capote's career. That's good, because it lets us see his development in a clear form. When he wrote his 'nonfiction novel' *In Cold Blood*, it didn't come out of the blue, it came out of these pieces here. Capote realises this fact too. He calls the book "a prose map, a written geography of my life over the last three decades, from 1942 to 1972."

His idea of raising the craft of journalism to art is discussed also in his preface, and he says that to prove it the only subject he could take was the lowest level of journalism: 'movie star stuff.' So we have him visiting Marlon Brando on location in Japan for *Sayonara*. Their hotel room chat is a vivid portrait of Brando, more like a short story than a piece of newspaper reportage.

Much of the book is in the feeling of a diary,

as he travels, meets and writes about people, and puts in his observations. His writing, though, is the key: he always makes the physical surroundings come alive, and, in the Brando piece, Capote adds rhythm and description to Brando's monologue to make it more alive.

There are subjects other than movie topics included, many of them. But whether Capote is describing his reactions to seeing *In Cold Blood* filmed or a chance meeting with Garbo, or a long journey to Russia with an American troupe, it does come alive.

Gilliat's a critic

Unholy Fools
Wits, Comics, Disturbers of the Piece
by Penelope Gilliat
Secker and Warburg, \$15.95

This book is composed of criticism written by Gilliat over a period of years, and about a number of subjects that is incredibly diverse. It's all theatre or film, with the odd portrait of a personality, but the arrangement of topics, marvellous use of language, and intelligence of it all is very rewarding indeed.

I don't particularly like film and theatre critics; most of them are nothing more than reviewers. They never look for hidden meanings or overall significance, they just grind axes and comment on some grimace some actor made. That's not criticism. Gilliat practices criticism. You won't always agree with her, it's true, and so it should be. And many of her plays you haven't seen, but even if you restrict yourself to the discussions about films you know, you'll find an original, and sometimes way off-base, insight (See what I mean — you can talk about these articles.).

Her language is precise and very vivid, and she uses simile and metaphor abundantly and much like a fiction writer — which she is, having authored novels, short stories, and the screenplay for *Sunday, Bloody Sunday*. And perhaps her summary of Woody Allen's screen persona sums her gift up the best: "This is no comic loner; this is a truderger in the wake, stumbling after the rest, accommodating like anything . . ."

Our cinema past

Canadian Film Institute Publications
On Canadian and foreign film topics
by various writers

These books are put out irregularly but with a method to the madness. None is long except *Film Canadiana*; few are functional in any daily use way; all are in soft cover with muted designs that don't shout at you. In short, they are simply there, to be read at leisure or consulted for a film or a fact.

There are really two types: the functional such as *Film Canadiana* or *800 Films for Film Study*. And then there's the esoteric: Paul Almond, Alan King, Canadian Government Motion Picture Bureau 1917-1941, all monographs. But these aren't esoteric; esoteric implies that most know a lot about a subject, which is patently not the case when discussing Canadian film personnel and history. For instance, way back when the government film bureau was first formed in 1917, speeches were being made that Judy LaMarsh could have copied when she announced the establishment of the CFDC, in 1968.

And the volumes on particular subjects are copiously illustrated, another benefit. Early shots of Paul Almond working on CBC shows, and Genevieve Bujold in them, or the Hollands, who brought movies to Ottawa in 1898.

Sometimes the prose gets a bit turgid, but

overall they're readable. And the volumes such as *Film Courses* in Canadian Schools, while out of date, are still useful for film historians to see the phenomenal growth rate of this academic discipline. Providing this kind of information is basic to the purposes of the Film Institute.

It's just unfortunate that there are not more funds available; the total number of volumes is very small compared to the necessity for information and communication about Canadian film, now and in the past.

Who is Antoine?

Four by Truffaut
The Adventures of Antoine Doinel
Musson, \$3.50 (paper)

One of the most invigorating and certainly influential experiences I've ever had was the first time I saw *The 400 Blows*. The screen came alive with real people and a true cinematic style. Human emotions and problems were all there in Jean-Pierre Leaud and Francois Truffaut.

The preceding statement must have been made by millions, it seems, and thank God Truffaut didn't stop with this first film. He made three more: *Love at Twenty*, a short with a group of other shorts; *Stolen Kisses*; and *Bed and Board*. In each film, as Antoine grows and becomes more complex, the character becomes richer.

But who is that character? As Truffaut tells, he has been mistaken on the street for Antoine or Leaud or whoever. And the same has happened to Leaud. This volume, consisting of the first treatment for *The 400 Blows*, and the screenplays with lots of stills for the other efforts, allows us to savour the character much more, because we can choose the amount of time we spend with him, not have the 24 frames per second dictate to us.

Antoine, says Truffaut, is made up of both himself and Leaud. He describes the original audition and the subsequent return to the character in later films, the themes he wanted Antoine to illustrate, especially the cruelty of childhood and adolescence. Work notes, first treatments, much information is supplied.

Of course nothing can replace the cinema experience; that is why most screenplays are unsatisfying in book form. But when you have a character that moves from fiction to life so readily, words on paper have their advantage.

The advantages of Kael

The Citizen Kane Book
Deeper into Movies
by Pauline Kael
Little, Brown and Company

Pauline Kael is another of those writers about film that deserve attention. I'm not sure she's the goddess of Film Criticism, but she's one of the few worth reading. And she is worth reading. She seeks the meaning as well as the aesthetic when she talks about film.

In her preface to *Deeper into Movies*, comprised of pieces she wrote since the late sixties, she says that the book is more than a collection of views about specific movies. It is "a record of the interaction of movies and our national life during a frantic time when three decades seemed to have been compressed into three years and I wrote happily . . . to keep up with what I thought was going on in movies — which is to say, in our national theatre."

She looks for the social significance, whether it is about the portrayal of women in films (she was discussing this topic twenty years before it became fashionable) or the activities of youth or their elders.

All that happens in 'Hollywood' is her domain, from the rest of the critics and their incompetence to the callousness of distributors and exhibitors and producers. But she sort of raises her eyebrow when she speaks; the element of humour with a touch of cynicism is always there, and the writing is richer for it.

Her style is to speak rather than write; very informal but logically built up.

The Citizen Kane Book, if you can forget the silly arguments back and forth about whether she or someone else is right about where the responsibility for the picture's greatness lies, is a fascinating description of how a movie is made. Read it on that level and you'll enjoy it. Don't get bogged down in arguments that can never be settled; after all, only the participants know for sure, and they aren't talking. Some can't, and why should the rest? It's always better to have mystery in creativity anyway.

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CBC and NFB join for theme evening

The Canadian Broadcasting Corporation and The National Film Board got together on May 1st for a two-and-a-half hour chunk of programming in the first "theme" evening run by the CBC. Subject was the Arctic, and the show consisted of several NFB shorts on that topic, with a live transmission from a lab below the polar ice at Resolute Bay.

Co-produced by the CBC and NFB, the films were not made specifically for the evening, but all were premieres — one was finished only days before — and fit into the topic well. Program title, 'Inukshuk,' is taken from the sculptures found all over the Arctic. Eskimo and pre-Eskimo, some are 4,000 years old, said show host Patrick Watson. "They mark the presence of life in a hostile environment, and are a friendly symbol that man has passed this way."

Eugene Hallman and Knowlton Nash are in favor of such evenings, and Hallman began pushing them some time ago. The Arctic show was proposed ten months ago. The CBC had been looking for new types of programming, and this form of vertical programming seemed useful to try. "The purpose is not to be too in-depth or controversial, just to entertain and inform," said a CBC spokesman.

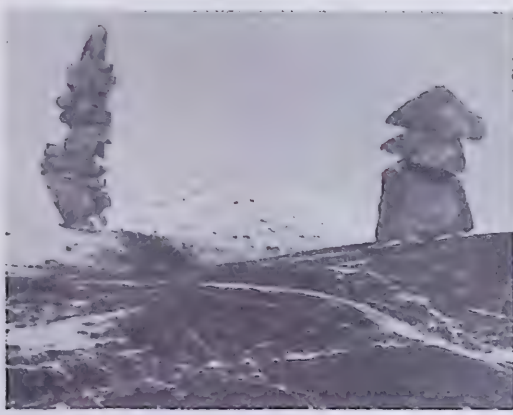
Simon Fraser seeks film resident

Simon Fraser University's Centre for Communications and the Arts is looking for a resident in film.

The film program emphasizes production and offers a basic workshop program. Teaching period is September through July. An assistant is provided. The employment period begins September 1st, and the contract runs one year initially. Salary is negotiable. Application deadline is June 1st.

Resumes should be specifically oriented to film, listing where the applicant's films can be obtained, and accompanied by three letters of reference. Preference will be given to applicants with extensive Canadian filmmaking experience.

Contact The Director, Centre for Communications and the Arts, Simon Fraser University, Burnaby 2, British Columbia.



Inukshuks are the title source for the CBC-NFB theme night seen on May 1st.

Added Patrick Watson, "We must have more of the North going South. Up to now it's been the other way around only. It's great TV, a beautiful marriage of film and Television. It's what TV should be: an experience conveyed that has not been communicated previously or is unknown."

Co-executive producers of the project are Pierre Normandin of the CBC and James de B. Domville for the NFB. Production responsibility for the telecast at CBC lies with the features unit, headed by Liston McIlhagga. Facilities for the Arctic transmission are via Bell Canada and the Telstat satellite Anik.

David Novek of the NFB said that the Board is very excited with the collaboration with the CBC, and sees the effort as a growing collaboration between the two bodies.

One of the films included is The Aviators of Hudson Strait. Compiled of old film footage and a contemporary interview with one of the participants, the film recounts a Canadian government survey expedition in 1927-28 to the North to determine how long the navigation season might be for ocean vessels. It was the first aerial expedition to the Arctic. William Weintraub wrote and produced it; Desmond Dew was executive producer.

Sub-Igloo is about the building of a plastic bubble under the ice at Resolute Bay. Divers cut through four feet of ice in December 1972 to construct a dome for scientists to work out of under the water. Colin Low was executive producer and directors were James de B. Domville and Dr. Joseph MacInnis. The idea arose when MacInnis approached his friend

Domville about obtaining footage for a film of the expedition. Domville, also an underwater diver, asked if the NFB could make the film.

It wasn't easy. A Feranzi camera with no alterations was used. (Now a new one with special housing, weighing 210 pounds is used. The weight is neutral underwater.) The water temperature is 28½ degrees, and even Rick Mason, the cameraman, could not operate for long without fatigue. The thing is, explained Domville, that you don't notice the fatigue. "And the film consists of most of the footage we shot."

In Search of the Bowhead Whale is by Bill Mason, with Bill Brind as producer. The film tells about the search for the legendary whale, hardly ever seen in the last eighty years. Started in Spring 1973, the expedition doubted they would ever find it. Said Mason, "It's fifty to sixty feet long, just unimaginable. When I saw it I had the most incredible feeling. That's what film is for: people making contact with the effect of seeing it."

Short segments, but fascinating ones, are

Inuit Animation and Inuit Masterworks. Inuit Animation are the results of workshops set up by the NFB at Cape Dorset. Eskimo Artists worked with the equipment without any intrusion by the NFB, and the results are highlighted by the recurring shaman figure of transformation.

Sananguagat: Inuit Masterworks is a film directed by Derek May and produced by Tom Daly, with Colin Low as executive producer. Eskimo sculpture is interspersed with scenes from daily life, and it is remarkable how vividly alive the sculpture becomes when shown in conjunction with the real people upon whom it is based.

Watson said that he was "knocked out by the films." He described the live broadcast as a bit of hockum, but he emphasized that it is a good start in North-South communication. "We've seen more of the surface of the moon, and here we have a polar continental shelf of a million square miles."

And in Sub-Igloo, what did the divers find under the ice and water: evidence of pollution.

Bellevue gets Disney group promotion

A private plane carrying six performers, a manager, two pilots, and loads of costumes descended upon Toronto in mid-March, and brought happiness to many youngsters as well as some very effective promotion for Bellevue Film Distributors.

The performers were in the guise of characters from Walt Disney's Alice in Wonderland, and their fifteen city tour included Toronto. Led by M.C., Mad Hatter Wally Boag, they visited four Eaton department stores in plazas in the Toronto area. At each location they did a half hour show.

Backed by his cohorts, three of whom are musicians, Boag did some of his best-received tricks, including making an animal out of a balloon, and using ventriloquism with a cake in hat. And Alice sang a song.

The kids loved it and the turnout pleased both Eaton's and Bellevue. At Scarborough Town Centre a full house arrived through freezing rain for a ten a.m. show.

TV exposure included the Uncle Bobby Show, Claire Olson Show, Global and CITY. Eaton's ran ads in the newspaper and were delighted with the reception of the group.



Wally Boag acted as lead entertainer and M.C. for the Disney Alice in Wonderland contingent.

RESULTS OF IMPORTANT SURVEY JUST IN!

An exhausted survey among the owner and president of Quinn Laboratories, Mr. Findlay J. Quinn respectively, has just been digested by the computers; wheezing, hissing and zapockating.

The key question in sub-section 18C, namely #319 a, b, c, & d, ran as follows:

"What, in your unprejudiced opinion, is the overwhelming causative factor in the unprecedented success of your film laboratory; (a) because your people care more, (b) that your technological advances, both (b1) chemical and (b2) mechanical, have revolutionized film processing, (c) that your (c1) size and (c2) ultra-modern procedures have resulted in (c3) faster, (c4) more accurate customer servicing, and that, (d) if given half a chance, you will do even better?"

In a firm, clear and unequivocal gurgle, the computer printed out Mr. Quinn's retort:

"I like your style!"

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Dollars and Sense concl'd

film's financiers run the risk of a desperate race for the wire to ready the screenplay, and casting too, for the scheduled start of photography.

No judgment is so cloudy as regards a project's merits as that of a group which has developed its idea without continuous testing by financial associates. Correspondingly the truly professional craftsman is likely to perform more effectively when he knows there are real prospects of production than when the prospect is merely a pious hope. In film as in other activities, one tends to get what one pays for.

More commercial strength

So the time has come to ensure the free time of those whose standards represent acknowledged excellence. If the principal financial powers in the Canadian film industry were to spend on development one fifth or even one tenth of their yearly investments in actual production, private

sector and foreign investment in the Canadian feature film business would increase dramatically. Why? Simply because the projects would be far stronger commercially than they have been under the hand-to-mouth development "schemes" executed thus far.

Moreover, it may be submitted, particularly for the benefit of the rabid Canadian nationalists, the resulting films would be distinctly Canadian and they would reach large audiences everywhere. One phenomenon is too often overlooked whenever the timid look south and shudder at the bogey dwelling there, and that is the fact that good stories and good scripts are highly sought after.

Given the more than adequate production record already established in Canada, it is likely that we will find considerable freedom to mount our own productions in our own way when foreign investors — and Canadian backers — march in to finance films based on the fine screenplays that can be created here.

Letters to the Editor

concl'd

About the Winnipeg Symposium

To the Editor:

Canada is a vast and huge country. At times, though, it seems to be getting smaller. Such was the reaction I had when I read your report on the Winnipeg Film Symposium.

Filmmakers gathering together to talk about the state of the industry is one of the healthiest signs I've seen that indicate a maturing industry. Seeing government representatives along with experimental directors and

'capitalist' producers is the best thing that has happened to Canadian Film in years.

It is also interesting that the age of the participants is very low. With so many young people assuming the controls of our industry, positive results during the next few years are inevitable.

Ms. Anne Fairlow
Saskatoon

About the ACTRA awards and film

To the Editor:

Regarding the recent ACTRA Awards, which received such prominent display in your newspaper. Where were the film people? Hardly any nominees, no winners, and only one presenter, really (Pinsent, and he's as much identified with TV).

If filmmaking is important to this country's

acting and writing community, perhaps they could have recognised its existence in a more tangible fashion. Maybe next year, if we get any features made. But many did come out last fall, and with the biggest crop, there were the fewest names in the ACTRA line-up.

R.B. Dawson
Toronto

Congratulations!



Left to Right: Kinnic Jensen - Celia Merkur - Jordon Hale - Melissa Franklin - Paul Shapiro - Andrew File - Marilyn Becker - Robi Blumenstein - Insert: Ricky Clark.

Bellevue Pathé congratulates these nine talented Canadian youngsters, ages 11 to 16, who created the film "LIFE TIMES NINE", which has been nominated for an ACADEMY AWARD (short subject, live action category.)

We also wish to congratulate INSIGHT PRODUCTIONS for their foresight and ingenuity in producing this film and to the ONTARIO ARTS COUNCIL for its financial support of this project.

Bellevue Pathé is extremely pleased to have played its part by supplying post production, laboratory and sound services.

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*Life Times Nine is distributed in Canada by Harry Smith & Sons, Toronto.

Jean Gascon receives Royal Bank Award

Jean Gascon was named recipient of the Royal Bank Award on April 23. The retiring artistic director of the Stratford Shakespearean Festival will receive a cheque for \$50,000 and a gold medal at a formal dinner in Stratford on May 21st.

Gascon is the eighth person to receive the award, given for recognition for dedicated and distinguished Canadians "whose outstanding achievement is of such importance that it is contributing to human welfare and the common good."

The award can be presented to an individual or group in the natural and social sciences, the arts, humanities, business and industry. Candidates are chosen by seven persons from across the country who make up the selection committee. The award was first given in 1967. Previous winners include neurosurgeon Dr. Wilder Penfield, engineer Dr. C.J. MacKenzie, His Eminence Paul-Emile Cardinal Leger, novelist Morley Callaghan, architect Arthur Erickson, rehabilitation expert Dr. Gustave Gingras, educationalist Dr. J.A. Corry.

Gascon has had a prolific career in TV, theatre and some film activity. He was a founder of Le Theatre du Nouveau Monde and the National Theatre School, and has been associated with Stratford since 1964. In 1967 he became executive artistic director.

He has appeared in the film *A Man Called Horse* and has received countless other awards from groups across Canada.

The award money will be used for a sabbatical to travel in Europe, the U.S. and Canada, and to buy a house in Montreal where he will return to acting after his sabbatical. He plans Shakespeare and O'Neil productions.

Parallel Cinema in Montreal has Cdn series

The Independent Filmmakers' Cooperative of Montreal is currently holding its third annual season of showings at the Parallel Cinema in the Galerie Espace on Sanguinet Street. Show runs on Saturday nights until May 11.

The series is composed of five programs by Canadian filmmakers. Filmmakers include Morley Markson, David Rimmer, Michael Snow, Joyce Wieland, Bob Cowan, Charles Gagnon, Mireille Dansereau, Vincent Grenier, John Straiton, Keith Rodan, Keewatin Dewdney, Rick Hancox, Herbert Jean de Grasse.

The Parallel Cinema was established to provide an outlet for distribution for films that do not normally receive theatrical distribution in Montreal.

Films on the programs include Rimmer's *Surfacing* on the Thames, Snow's *Standard Time*, Rimmer's *Migration and Variations* on a Cellophane Wrapper, Wieland's *Rat Life* and *Diet in North America*, Cowan's *Soul Freeze*, Gagnon's *The Eighth Day*, and others.

A forum was also held on the question of whether a revolutionary theatre is possible on television. Panelists included Mireille Dansereau, Steve Ben Israel, James Cellan Jones, David Autie, and Royal College of Art Students.

New Products

Rutherford holds photo and A-V show

On April 4th, at Toronto's Westbury Hotel, the 11th Annual Professional Photographic and Audio Visual Equipment Show was held. Organized by Rutherford Photo Limited, the day consisted of a display room set up in the Maple Leaf Ballroom and a panel with the theme 'The Communications Revolution is Shaping Our Lives.'

Among the companies represented in the display room were Sickles copy masters, optical printers, and film strip stands; Minolta, Beseler and Nikon camera equipment; Zuber-Rumpf processors; Norman Lights; Sinar accessories; Foba accessories; Singh-Ray filter; Graphtronics processing equipment; F.E. lights; Matrix-R.P.L.-Colorbrite for slide creation and storage; Leedal darkroom equipment;

Bruanoehler printing equipment; Berkey Photo; Pentax; Kodak 8mm equipment for use as A-V with television. The latter was a highlight of the exhibits. Other classrooms aids were by Varifont, Murac, Wollensak, Synsor, Fairchild, and Philips.

Rutherford Photo has a division which specializes in audio visual consultation. As President Jack Rutherford amply demonstrated, Rutherford Photo believes in the growth of this industry.

At the panel discussion in the afternoon, Rutherford delivered an opening statement. Using statistics he showed how audio visual communication can be a very effective transmission method, because it reaches two of our most receptive senses for observing and assimilating information.

He said the main question is where and how to use A-V. A-V is defined as using synched sound and images for carrying information, not entertainment. The communications revolution is coming from two areas: one is program development, plus the equipment is becoming so sophisticated that accelerated training programs are needed to utilise it fully.

Rutherford then outlined some recent technological advances. Avcom's small projection theatre that synch's a cassette player to a slide projector, PKM's voice compressor, Kodak's instant developer for Super 8, and the Kodak Super 8 video player, which Rutherford termed 'revolutionary.' Also mentioned were Richard Leacock's Super 8 production package, and various multi-screen, multi-media set-ups.

Especially interesting to Rutherford is the audio visual communication centre in London's Heathrow Hotel. This centre is equipped with



Jack Rutherford, President of Rutherford Audio-Visual, describes the influence of A-V in today's communications.

multi-media presentation facilities including the 'electronic chair' and production facilities. Presentations can occur on a central screen or on the individual delegate screen. Delegates can respond through a multiple choice system which registers results on a master control. Computers provide instant evaluation of response. Air Canada is installing such a system.

Rutherford said the centre in Heathrow was being used fully — at a rate of \$2000 per day — until the recent chaos.

This opening statement was followed by a panel answering questions. Panel members included Hart Kinnear of Sony; Bob Lee of Rutherford; Rodger Ross, a CBL consultant; Leslie Ruff of Rutherford; Bob Schwartz of Motiva; Alec Stables of IBM and Jan Turek of Audio Visual Communications Consultants.

The main concern of the audience seemed to be the problem of finding people to match the excellence of the equipment. Sony offers free production training programs lasting three days and including script, lighting, blocking and writing. Rutherford A-V was set up to train people in the use of hardware, using your own or Rutherford's facilities.

The day wound up with an informal reception where the panel could be questioned further.

This column provides information about new developments in technical aspects of film production, distribution or exhibition. Send your information and photos to New Products, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

Orillia Showcase held

Two hundred buyers met fifteen distributors in a four day session at Geneva Park, near Orillia, Ontario at the beginning of April and a great deal of information was passed from one group to the other amidst screenings and get-togethers.

The official title of the gathering is the Ontario Film Showcase, and it is held annually under the sponsorship of the Ontario Film Association. The Showcase is intended for film librarians, public librarians, audio visual coordinators, media consultants, educators, and representatives of private, public, and governmental agencies who are responsible for the purchase and rental of 16 mm films for educational, social, and recreational purposes.

The Association itself is twenty-six years old. It used to train projectionists and do research, but recently it decided that its function must be altered because other commercial groups were doing the same thing.

Composed of 180 members — and you don't have to be a member to attend the Showcase — the group decided to bring together buyers and sellers of 16 mm material. Hence the Showcase, a concept that has proven to be so successful that it is being copied out west.

The sessions began with a welcome and screenings Wednesday evening. On Thursday the work began. Each day screenings from 9-12, 2-5, and 7-10, all shorts offered for sale, were held. Then a feature at ten. Where's Poppa was given by United Artists and American Grahiti by Universal for one session each. On Friday evening Peter Morris, from the Canadian Film Institute, presented archive material. Among the shorts shown was Academy Award nominee Life Times Nine.

The event was organised by Wayne Cunningham, Dean of Applied Arts at Georgian College in Barrie.

The Association also sponsors other activities, among them a recent animation workshop in Toronto with Grant Munroe.

A future project is the First Annual John Grierson Seminar, to be held this October at the Shaw Festival Theatre in Niagara-on-the-Lake. Similar to the Flaherty Seminar in the U.S., the Association plans to allow only thirty-five filmmakers and a total of one hundred people at the maximum to attend. This way, says Cunningham, everyone will derive the most benefit out of the sessions.

Universal to film Sinclair's U.S. ode

Universal Education and Visual Arts, a division of Universal Pictures, is currently making a 16 mm film of Gordon Sinclair's 'The Americans.' Based on the radio broadcast of a year ago and the hit recordings that followed the huge response to the commentary by Toronto radio station CFRB's Sinclair, the film utilises animation, motion picture footage, and stills.

Karl Schanzer wrote and directs, and Bill Ackerman created the animation. An as-yet-unnamed star will narrate.

Plans are to market the film for use in schools and libraries.

Domestic Notes

concl'd

the Charlottetown Festival Four films are waiting to shoot at the new Metro Toronto Zoo Quadrant Films invested in a stage musical called Hey Justine which had a Toronto run in April and May Champlain Productions has acquired rights to Cliff Jones' rock opera of Hamlet

Toronto philosophy professor Jerome Simon has purchased rights for a movie based on Ross Macdonald's The Three Roads. Cost was \$30,000. Tom Hedley is writing the script, to be filmed in Toronto and Vancouver with a one million dollar budget Denis Heroux directed a film version of Jacques Brel is Alive and Well recently in France. It was a co-production between Filmel and Cine Video Vincent Malle Productions. Brel himself is in it, and he sings the only song in French. The rest in English by the original Broadway cast: Elly Stone, Mort Schumman, and Joe Masiel Charlebois may appear in a French biker movie as a gang leader. Pic is about senseless violence.

Tech: Dennis Pike is setting up a special effects unit at M.S. Art in Toronto. Capable of 3D animation, it's aimed at more involved work, and first project is for OECA TV The Canadian Film Editors Guild, via John Watson of Insight Productions, has set up a clearing house for editors' assignments Cinevision has opened a Vancouver office at Panorama Studios. Gerry Sohy is manager Crawley's is possibly the only producer with its own lab. Graphic Laboratories is run by manager Glenn Robb and technical managers Frank Egan and Stan Hadden. TV work for all three networks is done there. Recently a Hazeltine Color Film Analyzer was installed

Image Transform closed their Canadian office, so Bob Sher and Jack Sinclair set up their own consultation company. They advise on electronic filmmaking and also market Image Transform in Canada. They didn't want to move to the U.S. . . . Bob Elliott's P.G. Group will open a Toronto office soon Max Candel's Consolidated Film Services is making trailers Crawley and Maclean-Hunter have joined to form Crawley M-H Video for Ottawa videotape production. Training, information, and marketing programs for government, associations and industry are planned. Executive committee is Michael Hind-Smith (general manager of present M-H Video), Graeme Fraser, and Peter Llewellyn (manager of the new company).

People: Expert Jay Leyda leaves York University for a post at New York University. And film program head James Beveridge is also leaving to make films in the far east. Replacing Beveridge will be John Katz, currently on staff. New staff members include Vincent Vaitiekunas and Ken Dancyger Genevieve Bujold's divorce from Paul Almond became official in March. She's in California appearing in Universal's Earthquake Peter Peason and production assistant Susan Vachon will be married in June So much for smut Kaj Pindal of the NFB has left to join Richard Williams' animation firm in London

Brian Bingham has left Astral Films for All-World Cinema Keir Dullea will move to Toronto in the Fall. He will commute to New York to appear in a Broadway play Martin Bockner has set up his own distrib. Called Saguenay Films, it's located on Cumberland St. in Toronto Jack Darcus has been in Toronto observing on CBC's The Collaborators John Wright has moved permanently to Vancouver, and is set to direct two Beachcombers for CBC Ed McCormack has been appointed Odeon Theatres' sound engineer. Formerly with Atlantic Audio-Visual and just completed designing and equipping Ontario Place, McCormack will act as an assistant to chief engineer William Devitt John Ross has been appointed executive producer of the CBC's soap opera House of Pride. Ross is Pres of Robert Lawrence Productions

R.D. Russell joined Alex L. Clarke as Vice-president of sales for Quebec and the Maritimes Bob Crone was the third man in history to receive the Canadian Society of Cinematographers Life Membership, and it happened at a recent meeting of the group Diane Steele has left Paramount and now assists Doug Ouderkirk in the Publicity department at 20th-Fox Nancy Martin has left as Barry Cannon's secretary at Universal, and has been replaced by Lorraine Bradfield Wally Gentleman was a guest at Filmex in Los Angeles in early April David Acomba shot a Charlebois Special for CBC on May 1st. It's the first time the singer has consented to do TV Actor Franz Russell is moving to Vancouver where he feels there will be more work Noel Harrison, son of Rex etc., is living on a farm in Nova Scotia, and plans to become a

Canadian citizen Verd Marriott, formerly at the Century Theatre in Hamilton, has been appointed a supervisor for Famous Players Fox head Gordon Stulberg, raised in Toronto, was honoured at a testimonial luncheon by Variety Club Tent 25 of Southern California. Co-chairman was ex-Torontonian Peter Myers Lillian Brooks is leaving the CFDC office in Toronto to have a child

Clubs: Variety Club Tent 47 in Vancouver recently elected 1974 officers and crew, Chief Barker is James A. Peacock, and his crew is Irv Levenson, Jack Barnett, Earl Essery, Bryan Holliday The Twentieth Century Theatres Managers Club of Toronto, now twenty-nine years old and the oldest theatre managers' organization in Canada, elected a new executive. President is Morris Appleby of the Uptown, Secretary is Fern Marleau of the Yonge, Treasurer is Wayne Gebell of the Skyline, Good and Welfare is Mrs. Doreen Ross of the Uptown.

WOMPI: Women of the Motion Picture Industry held an all-industry Harness racing evening at Greenwood race track in Toronto on May 6th These same ladies will hold their 20th anniversary dinner on June 5th at Sutton Place Hotel in Toronto. New officers will be installed: President is Jean Royce of Allied Artists, 1st V-P is Mary Crowley of MCA, 2nd V-P is Olive Copleston of BelleVue Films, treasurer is Florence van Heek of Famous Players, recording secretary is Vickie Knight of Twinex, corresponding secretary is Diane Steele Schalm of 20th-Fox. M.C. for the evening will be Universal's Bill Soadie and guest speaker will be TV interviewer Brian Linehan

A Winnipeg Film Co-op has been formed, with stated purposes to do projects other than commercial and industrial and to pool resources. Members include director Leonard Yakir, director Ian Elkin, animator Neil McInnes, director David Cherniak, actress Linda Huston, director Jansa Vesna, animator Leon Johnson John Hirsch, new CBC drama head, seems to be making concrete efforts to expand the vision of his department. He's been meeting with film directors and stage people, and he quickly snapped up the TV and feature rights to best seller Lark in the Clear Air

Elections for officers of the British Columbia Film Industry Association saw Bruce McLeod elected a director for one year, and Art Steadman, Patricia Robertson, and Ralph Umbarger elected to three year terms Toronto Filmmakers Co-op was three years old in March, and it has grown to 400 members

All-World Class B shares are now on the Toronto Stock Exchange. Class A common were converted to Class B at the annual shareholders meeting held in Vancouver Gil Taylor's film Amherst has been invited to the American Film Festival in New York this month Francis Lai composed the music for Potterton's Child Under a Leaf Columbia's The Golden Voyage of Sinbad grossed \$73,000 in three days in a ten theatre and six satellite run in the Toronto area U.A.'s Sleeper grossed \$170,000 in eleven weeks at the Uptown 1 in Toronto

IATSE cameraman's local 659 honoured Paul Johnson with a plaque. For numerous years he was steward of the Canadian wing IATSE Local 461 of St. Catharines concluded an agreement recently with Canadian Theatres Crawleys has sold four hundred prints of Picture Canada More Joy in Heaven, the CBC drama shown some time ago, has been sold to the Holland TV network It is now permissible to shoot liquor commercials in Alberta Freemantle added Japan to the long list of countries showing its Galloping Gourmet series

Ambassador has set up a 16 mm department under Tom Miller, former 35 mm booker Date for takeover of Twinex by Famous Players is the end of June, and all reports indicate the move will take place on schedule Margaret Atwood sold the six month option to her best seller Surfacing to two New Yorkers because she could not find anyone who could give her enough assurance that a film would be made in Canada. She dickered with the NFB, but dollar terms and communication broke down. She will work on the script. Full rights to the novel were reportedly needing well over one hundred thousand dollars to find acceptance. No price on this option deal was disclosed

The Chocolate Cove Players from Deer Island, New Brunswick, are looking for two apprentices for a summer tour, one male and one female. Free board and tuition will be provided. Contact Philip Wentworth. Season is eight weeks with one play per week.

Canadian Box Office Statistics

DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS	DISTRIBUTOR	FILM	CITY	THEATRE (seats)	LENGTH OF RUN	TOTAL GROSS
AMBASSADOR	Orgy of The Living Dead	Toronto	Three Theatres	3 days	30,000	UNIVERSAL	American Graffiti	Toronto	Uptown (605)	26 weeks	557,800
ASTRAL	The Apprenticeship Of Duddy Kravitz	Toronto	Towne (674)	3 days	16,018			Edmonton	Varscona (499)	25 weeks	233,860
		Montreal	Place des Arts	3 days	16,196			Vancouver	Varsity (501)	26 weeks	325,293
ALLIED ARTISTS	Papillon	Toronto	Four Theatres	15 weeks	460,000	IFD	Student Teachers	Montreal	York (830)	25 weeks	254,022
		Ottawa	Capitol Sq. (499)	15 weeks	168,000			Regina	Capitol (1130)	8 weeks	88,675
	(French)	Winnipeg	Metropolitan (1803)	6 weeks	80,000			Victoria	Fox (447)	3 weeks	9,562
		Montreal	Four Theatres	2 weeks & 3 days	125,000			Quebec City	Canardiere (713)	1 week	12,269
CINEPIX	Kamouraska (French)	Vancouver	Dunbar (639)	6 weeks	36,700			Toronto	Cinecity (261)	3 weeks	14,968
	Keep It In The Family	St. John	Parkway	2 weeks	11,000			Montreal	Arlequin (1296)	3 weeks	22,048
	Deep Throat Part 2	Toronto & Hamilton	Four Theatres	1 week	41,000	PARAMOUNT	The Great Gatsby	Toronto	Two Theatres	11 days	110,000
	Naughty Stewardess	Toronto	Eve (718)	2 weeks	12,500			Montreal	Two Theatres	11 days	76,000
COLUMBIA	The Way We Were	Toronto	Two Theatres	23 weeks	446,000			Vancouver	Two Theatres	11 days	87,000
		Ottawa	St. Laurent (770)	21 weeks	140,000			Calgary	Palliser	11 days	36,000
		Winnipeg	Garrick (618)	15 weeks	135,000			Edmonton	Westmount	11 days	32,000
		Montreal	Cote Des Neiges (721)	15 weeks	119,000			Winnipeg	North Star (689)	11 days	41,000
		Vancouver	Odeon (680)	15 weeks	201,000			Toronto	Three Theatres	9 weeks	285,000
		Calgary	Odeon (663)	14 weeks	52,000			Ottawa	Place de Ville (771)	7 weeks	65,000
	The Last Detail	Toronto	York (758)	6 weeks	115,000			Montreal	Two Theatres	9 weeks	195,000
		Hamilton	Odeon	5 weeks	27,000			Vancouver	Two Theatres	9 weeks	197,000
		Montreal	Cote Des Neiges (721)	6 weeks	51,000			Winnipeg	North Star (689)	9 weeks	74,000
		Edmonton	Rialto (1010)	2 weeks	16,000			Calgary	Calgary Place (444)	9 weeks	71,000
	The Golden Voyage of Sinbad	Toronto	Multiple	3 weeks	132,000			Edmonton	Westmount	9 weeks	76,000
AVCO EMBASSY	A Touch of Class	Toronto	Yorkdale	5 days	9,848			Hamilton	Jackson Sq. (691)	9 weeks	73,000
20th CENTURY — FOX	The Three Musketeers	Toronto	Imperial	1 week	25,656			Toronto	Four Theatres	11 days	68,000
		Toronto	Towne & Countrye	1 week	11,402	WARNERS	The Exorcist	Toronto	University (1382)	15 weeks	1,037,300
		Toronto	Cedarbrae	1 week	6,410			Vancouver	Stanley (1042)	15 weeks	474,800
		Toronto	Golden Mile (1004)	1 week	8,944			Montreal	Loews (2056)	7 weeks	568,300
		Toronto	Westwood	1 week	9,054			Winnipeg	Capitol (1413)	7 weeks	161,600
		Windsor	Palace (1283)	1 week	9,312			Calgary	Palace (1774)	5 weeks	166,200
		London	Odeon (1450)	1 week	10,632			Ottawa	Nelson (799)	3 weeks	116,200
		Kitchener	Odeon (900)	1 week	10,517			Hamilton	Capitol (1140)	1 week	42,000
		Hamilton	Twin East	1 week	9,916			Winnipeg	Century (705)	5 weeks	123,300
		Guelph	Palace (876)	1 week	6,991			Windsor	Capitol (1668)	5 weeks	100,500
	Gospel Road	Edmonton	Jasper (582)	5 days	7,164			St. Catharines	Lincoln (626)	1 week	18,500
UNIVERSAL	The Sting	Toronto	Hyland (790)	15 weeks	521,497			Kitchener	Fox (702)	1 week	23,800
		Montreal	Atwater (1096)	15 weeks	474,921			Sudbury	Capitol (1350)	1 week	32,000
		Calgary	Uptown (511)	15 weeks	177,065			Regina	Metropolitan (765)	2 weeks	47,400
		Winnipeg	Odeon (1104)	15 weeks	213,029			Saskatoon	Paramount (749)	2 weeks	36,000
								Victoria	Coronet (706)	3 weeks	58,500
								Toronto	Imperial (864)	15 weeks	143,900
								Toronto	Eglinton (846)	1 week	17,500
								Montreal	Seville (922)	1 week	13,500
								Toronto	Uptown (922)	4 weeks	58,000

For the record: Academy Award winners

The Academy Awards have been held, of course, and because of the mail strike I've redone this story along with the rest of the issue. By now you know that Universal's *The Sting* picked up seven awards, and the *Exorcist* only two; some sort of backlash there, I think. And the only real surprise of the evening was Glenda Jackson's win for *A Touch of Class*.

The only foolish thing was Tatum O'Neal's win, of course, but everyone likes kids, except actors whose scenes are stolen by the little tykes, and we must let Hollywood parade its past fantasies. Those other kids, the *Life* Times Nine group from Toronto and their Insight Productions mentors Pen Densham and John Watson, didn't win, but they had a great time. Former Torontonians Peter Myers of 20th-Fox took them on a tour of the studios, and other places of interest were visited. I guess the Secretary of State's \$5,000 grant to send them there was worth it, I think.

At any rate, for your records, or in case you missed the announcements, here is a complete list of the winners.

BEST PICTURE: *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Tony Bill, Michael and Julia Philips, Producers.

BEST PERFORMANCE-ACTOR: Jack Lemmon, *Save the Tiger*, Filmways-Jalem-Cirandinha Productions, Paramount.

BEST PERFORMANCE-ACTRESS: Glenda Jackson, *A Touch of Class*, Brut Productions, Avco Embassy.

BEST PERFORMANCE-SUPPORTING ACTOR: John Houseman, *The Paper Chase*, Thompson-Paul Productions, 20th-Fox.

BEST PERFORMANCE-SUPPORTING ACTRESS: Tatum O'Neal, *Paper Moon*, A Directors Company Production, Paramount.

BEST DIRECTOR: George Roy Hill, *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal.



The *Sting*: seven awards, so Paul should be smiling.

BEST ART DIRECTION: *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, A Zanuck/Brown Presentation, Universal, Henry Bumstead. Set Decoration: James Payne.

BEST CINEMATOGRAPHY: *Cries and Whispers*, Svenska Filminstitutet-Cinematograph AB Production, New World Pictures, Sven Nykvist.

BEST COSTUME DESIGN: *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, A Zanuck/Brown Presentation, Universal, Edith Head.

BEST FILM EDITING: *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, William Reynolds.

BEST SOUND: *The Exorcist*, Hoya Productions, Warner Brothers, Robert Knudson and Chris Newman.

BEST SCREENPLAY FROM ANOTHER MEDIUM: *The Exorcist*, Hoya Productions, Warner Brothers, William Peter Blatty.

BEST STORY AND SCREENPLAY BASED ON FACTUAL MATERIAL OR MATERIAL NOT PREVIOUSLY PUBLISHED OR PRODUCED: *The Sting*, A Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Story and Screenplay by David S. Ward.

BEST ORIGINAL DRAMATIC SCORE: *The Way We Were*, Rastar Productions, Columbia Pictures, Marvin Hamlisch.

BEST ORIGINAL SONG SCORE AND/OR ADAPTATION: *The Sting*, Universal-Bill/Philips-George Roy Hill Film Production, Zanuck/Brown Presentation, Universal, Adapted by Marvin Hamlisch.

BEST SONG: *The Way We Were*: The Way We Were, Rastar Productions, Columbia Pictures, Music by Marvin Hamlisch, lyrics by Alan and Marilyn Bergman.

BEST DOCUMENTARY-FEATURES: *The Great American Cowboy*, Kieth Merrill Associates-Rodeo Film Productions, Kieth Merrill, Producer.

BEST DOCUMENTARY-SHORT SUBJECT: Princeton: As Search for Answers, Kraninsage Productions, Julian Kranin and DeWitt L. Sage, Jr., Producers.

BEST SHORT SUBJECT-ANIMATED: Frank Film, A Frank Mouris Production, Frank Mouris, Producer.

BEST SHORT SUBJECT-LIVE ACTION: *The Bolero*, An Allan Miller Production, Allan Miller and William Fertek, Producers.

BEST FOREIGN LANGUAGE FILM: *Day for Night*, A Les Films Du Carrosse-PECF (Paris)-PIC (Rome) Production, France.

SPECIAL AWARDS: Jean Hersholt Humanitarian Award to Lew Wasserman, The Irving Thalberg Award to Lawrence Weingarten, and Special Awards to Groucho Marx and Henri Langlois.

That is the list, and on behalf of most of the winners, let me repeat what they said: Thank you mother and dad, mom and dad, or mom.

Quebec critics form group

About thirty Quebec film critics from all media have formed the Association Quebecoise Des Critiques de Cinema.

The group was formed officially last Fall, after preparatory meetings in September. It plans affiliation with FIPRESCI. Its aims are to emphasize and participate in Quebec cinema, including joining in decision-making and actions by competent bodies in the Quebec film industry. Thus its support of the Directors'

Statement in last year's Canadian Film Awards turmoil.

Two committees are currently investigating the questions of the quality of public screenings and the language used to market films.

Board of directors includes President Gilles Marsolais, Vice-President Robert Levesques, Secretary Andre Roy, and directors Luc Perrault and Martin Malina.

Address is P.O. Box 512N, Montreal H2X 1L0.

International Scenes

People, Places and Events from Around the World

Festivals: Cannes is the biggie, of course. And to start things off in the right intellectual fashion, the people that own the S.S. France set up a cruise which took movie lovers to Cannes accompanied by critics Bosley Crowther, Andrew Sarris, and Richard Schickel, among others... The first annual CISCO fest and convention will be held June 13-18 in Paris, and it's definitely the biggest. It's an International Fair for Cinema, Theatre, and Convention Hall Equipment and an International Fair for Motion Picture and Television Production Equipment. Idea is to get everything under one roof at one time, and they're using a big roof. Three hundred thousand square feet in the Palais de la Defense has been rented. All specialists in design, installation, technical knowhow, service, plus film and TV will gather for six days. Behind it all is Bernard Chevy...

The seventh Atlanta Film Festival will be held August 9-18. Unreeling will be features, shorts, documentaries, TV commercials, experimental films, and TV production. Last year 2000 films from thirty-two countries entered. Deadline for entries is May 31st... The Society of Photographic Scientists and Engineers will meet in Washington October 23-26 for their annual Fall symposium. Theme is Advances in Applied Photographic Processing... The Canadian and American Science Film Association will meet in Rochester on May 21-24 for their International Symposium on Motion Media in Science and Technology. Subject talks about use of visual media in public information and science education...

The Society for Film and TV Arts in England has awarded the John Grierson Award for the Best Documentary of 1973 to Caring for History, a film about restoration and maintenance of historical objects and places... The Society of Motion Picture and Television Engineers (SMPTE) held its Los Angeles Conference on April 21-26. Highlights were two sessions on lab practices and one on the energy crisis. Also a part of the gathering was a ninety-two booth show. Cassettes of the papers given and the panels can be purchased for five dollars each.

Business: Overall domestic North American box office take was up thirty-five per cent during the first quarter of this year. It's a seven year high... In London the Leicester Square group of cinemas had three hundred thousand more patrons in the first six weeks of 1974 than the same period of 1973. Seven theatres are there now, and more are being added... To help promote Mame for Warners, Baskin Robbins ice cream parlours have a flavour called 'Peachy Mame'...

In Towering Inferno for Fox and Irwin Allen and Warners, Paul Newman and Steve McQueen co-star (Newman plays an architect and McQueen a fire chief). They have equal salary and billing. The last time they appeared together was in Somebody up there Likes Me, in 1956. McQueen had a bit part... Harold and Maude, Hal Ashby's pic for Paramount, has been playing for 104 weeks in the Westgate Theatre in Boston. Local residents have complained because of lack of variety of showings, but the house is profitable so the owner says keep it there.

Greece just opened its first drive-in, near Athens Airport... W.F. Hall Printing Company has purchased Learning Corporation of America from Columbia Pictures. Present management will stay on, so they say... The United Negro College Fund will benefit from the premiere of U.A.-MGM's summer blockbuster That's Entertainment. To be held at the Cinema Beverly Theatre in Beverly Hills, ticket price entitles patron to attend Liza Minnelli's show after dinner. The evening will be hosted by Sammy Davis Junior.

Odeon Theatres in London may serve patrons drinks from carts... IATSE magazine published a strong editorial against Richard Nixon, because of the way he handled his veto powers. Nice to know there's an old enemy still firing away too... Graham Dawson will become chief executive officer of the Rank Organisation in the Fall, after twelve years with the company. Sir John Davis will remain as chairman on a part-time basis... Irwin Allen and Fox are at it again. Fox Realty and Allen plan a theme park and waterfront activities site in Long Beach... Fox will distribute Sandy Howard's feature product during 1974-75...

Revell models company plans to get into feature making. First pic will be about drag racing... MGM plans seven features in 1975, with four planned for 74... Penthouse Magazine is getting into films. Recently it invested in Paramount's Chinatown, and has three independents lined up, one with Stacy Keach... Walter F. Diehl was elected President of IATSE after a fierce battle... Universal has developed Sensuround, a new process for its Christmas biggie, Earthquake. Company is seeking patents for it. Hitting

audience as if they were in centre of earthquake, other senses are being added to raise effect.

Mervyn Leroy's biography will be out soon... The paperback of The Exorcist has one and three quarter million copies in print since January. Book already sold seven million since publication in 1972...

Honours: The American Film Institute is holding a Fox retrospective from April 16 to May 27, with 64 films set to scream... At the Cartagena Film Festival, two Universal pics scored well. American Graffiti won first prize, and Jesus Christ Superstar won a Silver Plate for 'Best Film Appraising Mankind'... Mitzi Gaynor has signed an all inclusive contract with Warners. Deal covers movies, TV and records.

Died: Bud Abbott, 78, of heart ailment and cancer... Agnes Moorehead, 67, of undisclosed illness... the marriage of Liz and Dick... And Betty Hutton, while far from dead, was recently discovered broke and working as a housekeeper in a Rhode Island Rectory. She found religion.

Productions: Chris Mankiewicz will direct Raincoat in England. Pic will star Alan Bates. Chris is Joseph L.'s son... Charlton Heston has signed for Universal's Airport 1975, and so has Karen Black... Daddy Mankiewicz will make Jane for Columbia. He'll write and direct... Fox plans Fat Chance, a Wollywood-set 1948 mystery starring Michael Caine and to be directed by Peter Hyams... Peter Bogdanovich currently preparing his Cole Porter musical, starring Cybil and Burt Reynolds, for Fox. To be called At Long Last Love, pic will have 23 Cole Porter songs, some not widely known... Paramount has signed Hal Ashby to direct and Jeremy Lerner to write North Dallas Forty, based on the football bestseller...

Phil Karlson will try for gold again (He directed Walking Tall) with previous partners Mort Briston and Joe Don Baker. Pic is Framed, about a gambler whose money is stolen and who is framed by the police... Cannon will make The Happy Hooker, but not as an X-rated feature. Plans are to star Ursula Andress... James Ivory will make a Hollywood musical called the Wild Party about a 1920's film executive. Starring is James Coco and producer is Edgar Lansbury... George C. Scott is privately making The Savage is Loose, about a couple and their marriage from 1905-21. Set in Mexico, pic stars Scott and wife Trish van Devere, and Scott will produce and direct... Scott will also appear in The Hindenburg for Robert Wise at Universal... Daryl Ponicsan is writing a screenplay about the life of Tom Mix for Fox...

Paul Newman will direct and star in Tin Lizzie Coop, a 1916 action comedy about clashes between Feds and Mexican bandits. Robert Benton and David Newman wrote the script... Ray Stark will produce Sam Spade, Jr., about the son of the private eye. George Segal will play Spade Jr. in the comedy. Also re-appearing will be Lee Patrick as Effie and Elisha Cook Jr. as a gunsel... Ivan Passer will direct Carol O'Connor in Law and Order for Columbia and Palomar Productions (Albert Finney and Michael Medwin)... Meanwhile Finney will make a western, with Buzz Kulik directing... Lucille Ball wants Jackie Gleason for co-starring in Diamond Jim and Lillian Russell... Robert Redford bought the rights to the book All the President's Men, about the Watergate reporting by Bob Woodward and Carl Bernstein. He paid \$450,000. He plans to play Woodward, and Dustin Hoffman may play Bernstein...

James Wong Howe replaced Vilmos Zsigmond as cinematographer on Funny Lady. Zsigmond had artistic differences with director Herb Ross and producer Ray Stark... Zanuck Brown plan to produce John O'Hara's Appointment in Samarra for Universal... Vincent Gardenia is playing Sheriff Hartman in Universal's The Front Page... And Universal has signed Carl Reiner to write and direct a pic for Carol Burnett and Glenda Jackson... Frank Perry will make Rancho Deluxe for U.A. Jeff Bridges and Sam Waterson star in the contemporary western comedy about cattle hijackers... U.A. will make Ranch Life and the Hunting Trail, based on the book by Theodore Roosevelt. David Picker will produce and John Milius direct.

John V. Avildsen is making W.W. and the Dixie Dancekings for Fox. Burt Reynolds plays manager of country singing group who become stars... American National Enterprises will make Deadly Fathoms, about the first men who were permitted to explore the atomic energy test grounds off the Marshall Islands after testing was halted... Warners is making a contemporary western in Europe. Two enormous Fiat trucks are being driven across the continent... Monty Python will be back! Plans are to make 'a

Soundtracks

Entertainment

The Band Wagon, Kiss Me Kate (2-SES-44-ST) Till the Clouds Roll By, Three Little Works (2-SES-45-ST)

Those Glorious MGM Musicals Polydor Records

This summer United Artists will release a two-and-a-half hour compilation of the best from the history of MGM musicals. I'll be there. For me, MGM made the best musicals on a consistent basis. Astaire-Rogers were incredible, but RKO had nothing else. Fox's treacly nothings and Warners' vulgarity could never last compared especially to the best MGM period, from 1939 to the mid-fifties.

Four of this period's shows are here collected in two double album sets. I've also talked about others in the series, and my complaints really remain the same: too little material compared to what was in the movie itself, and a strange compulsion to make every song sound like it is stopping in the middle. Perhaps it does.

But at the same time we have singers who were such stylists that they can hold their own on a record. Astaire on vinyl immediately conjures up Astaire on celluloid; no difficult jump in necessary. And even someone like Tony Martin in Till the Clouds Roll By is strong enough to convey his physical presence to some extent, although not as easily as Astaire.

The albums come with short notes describing the production process on a simple level. The best accompaniment to these records is the book The Magic Factory, a detailed day-by-day history of the making of An American in Paris. Or just sit back and enjoy the experience; enough of that stimulus is here.

That's mush

Elizabeth and Essex; Erich Korngold (RCA ARL 1-085)

Captain from Castile: Alfred Newman (RCA ARL 1-0184)

Now Voyager: Max Steiner (RCA ARL 1-0136) A Streetcar Named Desire: Alex North; and Max Steiner (Angel S 36068)

Here are examples of, except for Alex North, using the classics another way: stealing from them. Stealing is okay, though, as long as what you come up with is better or as good, in its own purpose, as what you have stolen. These aren't.

Getting all of these albums together is interesting to compare them with Alex North's work. He is of a later generation, and his music seems to have thought and intelligence behind it. It works with the picture to gain a goal. But when Korngold has fanfares and trumpets and march beat for Elizabeth the Queen's entrance and her soldiers marching, that's too insulting. The audience can arrive at intelligent conclusions, they know it's Liz, so let's have the music, if we need any at all, perform an aesthetic function.



Elizabeth and Essex: playing on the emotions Korngold once had to score the first forty minutes of a movie — without any break in the background orchestra. I'm not against music being used, even used continually. But when all you have are second-rate nineteenth century Romantics, no thanks. I's good when you're watching the movie, but it's too hard to take at home after, because it doesn't work on you properly.

And all of these album sides, with the exception of North's, are bits from many movies the composer scored.

cheap medieval extravaganza' called Monty Python and the Holy Grail. Backers are rock groups and record companies...

Rod Steiger will star in Stanley Kubrick's next pic... And Tatum O'Neal, supposedly out of pics, talked Kubrick into a small part in Barry Lyndon, which stars Ryan... Stephanie Rothman will write and direct a comedy drama for Dimension and producer Charles Swartz to be called The Working Girls... Shirley Maclaine will make Amelia, about the lost pilot. Writer is companion Pete Hamill... David Lean plans a remake of The Good Earth... Sequels are also planned for A Touch of Class and Walking Tall.

A Saudi Arabian prince has the only print of Deep Throat in his country, and its Without subtitles... Ross Hunter, while he was Brut Pres, got 500 letters asking for Hudson-Day reunions... The room set in The Exorcist was kept at zero degrees.

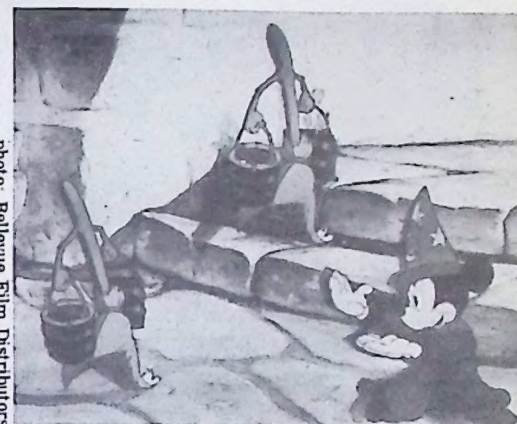
Using Classics

The Sorcerer's Apprentice (135 146) Piano Concertos 17 and 21 (138 783)

Death in Venice (2538 124)

Polydor Records - DGG

The Sorcerer's Apprentice is used in Fantasia, Mozart's piano concerto was used in Elvira Madigan, and Visconti uses Mahler's music in Death in Venice. Three instances of mining the classics for the purpose of adding richness to your film. Each one does it differently.



Fantasia: separating the music and the movie

In Fantasia the cartoon is subservient to the music; if it rushes, Mickey rushes, and if it soars, Mickey soars, usually literally. No counterpoint is evident in action vs. music or instruments. It's one flowing pattern.

Elvira Madigan finds an andante portion used as a recurring theme throughout the movie. Every time we hear it, knowing it is so beautiful, the director changes its flavour slightly. At first it is their dreamlife, later it has this incredible sense of melancholy even though the sound mixer is just replaying the exact same recording. Another way of using classical music, and much more rewarding than the Disney method.

Finally we have Visconti. He is making a film based loosely on Mahler, so who better to go to for music? I found the film to be exquisite, and the music fit perfectly. But listening to it all chopped up on an album is not satisfying. As a matter of fact, after I saw the film I wanted to buy every Mahler record, especially the one with the theme that Visconti uses so effectively through repetition, much like in Elvira Madigan. Better to buy the whole thing.

Of course these albums are all superbly produced and manufactured; they're all DDG-made. And the Performers are every bit as good as the vinyl they are heard on.

Today's sound

Claudine

Written and produced by Curtis Mayfield Sung by Gladys Knight and the Pips Quality Records-Buddah BDS 5602 ST

Take one of the hottest arrangers and writers today, have his work sung by one of the hottest groups today, and you've got the potential for a great album. Make it a movie soundtrack, and you might be in trouble. There's almost too much strength possible from the secondary position of the soundtrack.

In this case, however, most of the problems are avoided. A good soundtrack which can pretty well stand on its own as a record, certainly more than most of today's 'with it' thumping noise that shows no concern whatsoever for what is happening on screen. Just because you use rock, it doesn't mean you have to divorce sound and image; The Graduate proved that fact.

Curtis Mayfield manages to avoid the pratfalls, and he does write good material. It's sung by one of the most polished groups around, too. And it all meshes in nicely with a very enjoyable movie.

Crawley hosts producers

The heads of 27 film production companies from five countries and 20 U.S. states met in Ottawa May 1-3 for the three-day Annual Convention of the International Quorum of Motion Picture Producers, an association of 104 film companies around the world.

Speakers at the Convention included Mr. Gerry Graham of the National Film Board, Montreal; Mr. Ott Coelln, Business Screen, New York; Mr. Carl Lenz, President of Modern Talking Picture Service of New York; and Mr. F.R. Crawley, President of Crawley Films.

The Convention was held at the Chateau Laurier and was hosted by Graeme Fraser, Vice President of Crawley Films.

Digest Casting and Positions

Are you looking for actors, technicians, teachers? Or anyone else for any position in the film industry or related areas? The Digest will provide a FREE listing in this column to help you. Send your information to Casting and Positions, The Canadian Film Digest, 175 Bloor St. East, Toronto M4W 1C8. Or call the editor at (416) 924-3701.

Backdoor Theatre Toronto

Backdoor Theatre is in desperate need of volunteer help in all areas of production and office activities. Also interested in hearing from directors, actors and actresses. Send photos and resumes to Artistic Director, Gino Marrocco.

Still looking for original Canadian scripts. All scripts should be sent to Backdoor Theatre, 474 Ontario Street, Toronto, Ont. M4X 1M3, Att: A. Volpe.

Bastion Theatre Company Victoria

Bastion Theatre-Camosun College Theatre School will be holding general auditions for a full-time course of instruction in acting directly affiliated with the Professional Theatre. Auditions May 20 — 25 by appointment. Contact: The Registrar, Camosun College, 1950 Lansdowne Road, Victoria, B.C. Registration limited. Director, Maurice Harty.

CBC-TV Toronto

The CBC has a large collection of actors' resumes which is badly out of date. They are going to remedy this immediately by asking all actors who haven't been around to the Corporation in the last six months to send in an updated resume. This file will be made available to all producers, directors and casting directors. Send resumes to: Casting Department, CBC, P.O. Box 500, Terminal A, Toronto, Ont.

Citadel-on-Wheels Edmonton

Wanted: Original Canadian scripts for young audiences for 1974/75 season. Send to: Director, Citadel-on-Wheels, 10026 — 102 Street, Edmonton, Alta. Resumes will also be accepted for 1974/75 season.

CKY-TV Winnipeg

Casting in Winnipeg for The Canadian West Series. Send brief resume and photo to: Tony Wade, Producer/Director, CKY-TV, Polo Park, Winnipeg, Man. R3G 0L7

Connection Toronto

Connection, a non-professional (no one gets paid, yet), struggling, experimental theatre troupe, is looking for additional performers. No experience is necessary, but the ability to develop self-discipline, to accept criticism, to work in a give-and-take situation with director and fellow performers is an asset. Though we are hoping for grants in the spring, the current members are supported through outside jobs. We will also be holding open workshops Sunday afternoons beginning this month. Anyone interested in either the troupe or the workshops contact: Bob Andrews at 767-0652 or Stephen Geras at 536-2290. Toronto area people, only, please.

Factory Theatre Lab Toronto

Looking for technical personnel. The following are needed for the spring season: Technical director, production manager, 2 to 4 stage managers, also interested in stage, lighting and costume designers and a costume mistress. Apply immediately to: Ken Gass, 374 Dupont St., Toronto, Ont. or call (416) 921-5989.

Palisade Arts Jasper, Alta.

Palisade Arts is holding auditions for actors with singing and dancing (especially tap) talents for its summer season — May 19 to September 1 — with the possibility of a tour after that. Auditions in Calgary on April 20; in Vancouver on April 27. In Calgary contact Don Halton, No. 1, 517 — 13 Ave. S.W., (403) 269-2073. In Vancouver contact Michael Dobbin, c/o 575 Beatty Street, (604) 684-5361. Please send photos and resumes.

Playwrights' Workshop Montreal

Playwrights' Workshop Theatre Company is now accepting scripts for reading, development and production for its current, fall and spring season of next year. Looking for full length, shorter length and children's scripts. Send scripts to: Playwrights' Workshop, 329 de la Commune, Montreal, Que. H2Y 2E1.

Also: Playwrights' Workshop has rehearsal space and theatre space available for bookings after the month of May. Please contact Joanne Kelly at the above address or call (514) 843-4784.

Theatre Calgary Calgary

Theatre Calgary is accepting written applications for the post of director. Someone with experience in professional acting and directing theatre for young people is preferred. Teaching and administrative experience is also an asset in order that the person might also supervise and possibly teach in the drama centre. The person chosen will assume duties in August. Send applications to Theatre Calgary 211 — 11th Avenue S.W., Calgary, Alta. T2R 0C2.

Theatre-In-Motion Toronto

This new co-op rep group has original materials, will have space soon, but is seeking additional experienced actors and actresses for a heavy tragic-comedy to begin rehearsal in late April. Some of the plays will require musical talent, therefore such skills are a plus factor as is knowledge of lighting, sound, set design, etc. The core group will be selected from those who work most suitably contributes to the total theatre experience. Those interested must be dedicated and willing to work for no money until we break through. Send pix and resume to: Playwright, P.O. Box 495, Station P, Toronto, Ont.

Theatre Ontario Toronto

A proposed course limited to 20 participants to be chosen from open application is planned for August 18 to 25. Aimed at community theatre directors, the course would include lectures, practical workshops and demonstrations and will be conducted by Dr. Robert Schneiderman,

Professor of Drama Production at Northwestern University in Illinois. Confirmation of the workshop will depend on sponsorship and interest shown. For additional information write: Directors' Summer Workshop, Theatre Ontario, 559 Jarvis St., Toronto, Ont. M4Y 2J1.

Toronto Free Theatre Toronto

Auditioning for a fat, exceptionally good and uninhibited actress and a beautiful, uninhibited actress who looks in her teens. Both are serious roles. Contact: M. Kinch, Toronto Free Theatre, (416) 368-5847.

University of Ottawa Ottawa

The theatre section of the department of theatre and visual arts is looking for a technical director (technical officer I) to supervise the technical aspects of the section as well as the production activities of the two theatre troupes in English and French. Must have a degree in theatre from a technical college or preferably from a professional theatre school, or equivalent experience in technical aspects of production; three years experience in related areas and be bilingual (French/English). Salary (II) minimum \$7845, according to experience. Deadline for applications; April 15. Apply to: Mrs. Elizabeth M. Hicks, Administrative Secretary, Theatre Department of Theatre and Visual Arts, University of Ottawa, 100 Laurier Ave. E., Ottawa, Ont. K1N 6N5.

University of Windsor Windsor, Ontario.

Director/acting instructors are required by the School of Dramatic Art. The candidates will be required to teach acting or voice, plus directing major productions with additional courses in History, Speech or Interpretation. Salary is negotiable. Effective, September, 1974. Apply to: Director, School of Dramatic Art, University of Windsor, Windsor, Ont. (519) 253-4232, ext. 145.

Willsey Productions London, Ont.

Casting two lead roles, male, 20 — 22, reasonably physically fit for feature film version of Earle Birney's narrative poem, David. Send photos and resume to: Mr. Ralph Willsey, 93 Briscoe, London, Ont.

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Digest Movie Quiz

1. Topper was the name of the movie and the Kirbys were the ghostly couple. Who played them in the movie? In the later TV series?

2. Name the screen couple who appeared together in the following movies: Love Crazy, I Love You Again, Double Wedding, Libeled Lady, The Great Ziegfeld.

3. The following two songs were made famous by particular singers in particular movies. Name the movie and the singer for each of Running Wild and Tess' Torch Song.

4. In Grace Kelly's last movie she played, appropriately enough, a princess. Name the movie.

5. Who rewrote George Bernard Shaw's Pygmalion for the movie version?

6. What screen names did the following actresses use: Elizabeth Thorburg, Mary Magdalene von Losch?

7. Name the semi-autobiographical character who is the protagonist in four movies by Francois Truffaut.

8. In a film biography of Sigmund Romberg, Gene Kelly danced with his brother Fred. Name the movie.

9. What female actress played the lead in each of the following films: Kathleen, Susannah of the Mounties, Heidi? What female played the lead in the following films: Hilda Crane, Young Bess, Desiree?

10. What was the common role played by the following actors in the following films: Calude Rains in Here Comes Mr. Jordan, Robert Cummings in Heaven Only Knows, Cary Grant in The Bishop's Wife?

Answers:

1. Cary Grant, Constance Bennett; Robert Sterling, Anne Jeffries. 2. Myrna Loy and William Powell. 3. Marilyn Monroe in Some Like It Hot; Dinah Shore in Up in Arms. 4. Betty Swan. 5. George Bernard Shaw. 6. Betty Hutton, Marlene Dietrich. 7. Antoinette Doucet. 8. Deep in My Heart. 9. Shirley Temple, Jean Simmons. 10. An Angel.

Digest Classified Ads

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